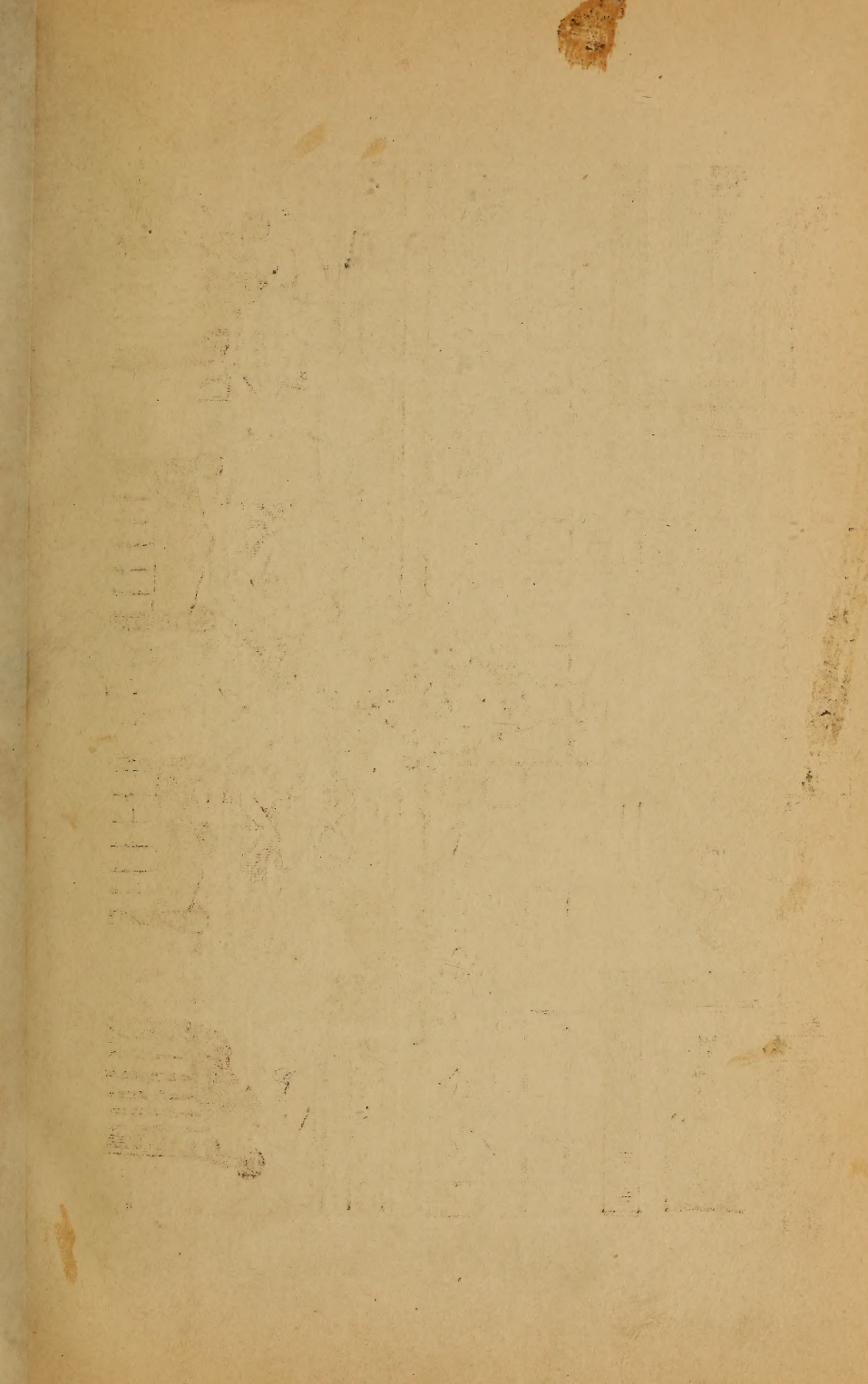


THE HOUSEHOLD
AND



LADIES' CYCLOPÆDIA.





BREAKFAST TABLE.

FREE PRESS & CO.

THE HOUSEHOLD

A CYCLOPÆDIA OF

PRACTICAL HINTS FOR MODERN HOMES.

CONTAINING NEW IDEAS UPON AQUARIUMS, FERNERIES, BIRDS
CABINETS, CHILDREN'S AMUSEMENTS, FANCY WORK, PLANTS
AND FLOWERS, HOME DECORATION, HOUSE FURNISHING,
HOUSEKEEPING, HEALTH, KNITTING AND CROCHET,
PAINTING, MUSIC, USEFUL AND ORNAMENTAL
NEEDLEWORK, LAUNDRY, TOILET, AND
HUNDREDS OF MINOR HOME
SUBJECTS.

WITH A FULL AND COMPLETE TREATISE ON COOKERY.

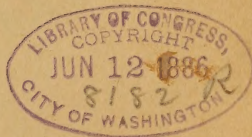
EDITED BY ✓

MAY PERRIN GOFF.

15.19
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"An altar to the Household Gods is raised up here."—*Dickens*.

FIFTH EDITION.

Illustrated, Enlarged and Improved.



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THIS
BOOK IS
DEDICATED TO THE
WOMEN OF "THE HOUSEHOLD,"
AS THE OUTCOME OF THEIR ZEAL AND
CHEERFUL CO-OPERATION IN
THE WORK THAT HAS
PRODUCED THESE
PAGES.

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PART I.

ÆOLIAN HARPS.

These harps consist of an oblong box of thin deal board about five or six inches deep, with a circle drawn in the middle of the upper side an inch and a half in diameter, around which are to be drilled small holes. Along the upper side of the box seven, ten or more small strings of very fine gut are stretched over bridges near each end, like the bridge of a violin, and tightened or relaxed with screw pins. The strings must be tuned to one and the same note, and the instrument placed in some current of air where the wind can pass over its strings with freedom. A window, the width of which is exactly equal to the length of the harp, with the sash first raised to give the air admission, is a good situation. When the wind blows upon the strings, with various degrees of force, different musical tones will be sounded; sometimes the blast brings out all the tones in full concert, and sometimes it sinks them to the softest murmur. In many old castles these harps were fastened in the windows, and their wild music caused the ignorant to think they were haunted.

Simply tying waxed saddlers' silk to little sticks and pushing them into the crevices of windows, so as to secure a draft of wind (the silk being strained tight) will produce very sweet sounds.

AQUARIUMS.

FOR THE SITTING-ROOM.

The fresh-water aquarium, or drawing-room fish pond, is a pleasing and interesting ornament for a city or suburban town. It is cheaply and easily made, and requires but little care. Comparatively few persons can adorn their homes with costly pictures and statues, but almost anyone with a love of nature and art can have an aquarium, fulfilling in miniature realities the glowing and poetic water legends of Northern and Oriental climes. It is the expression of the cultured taste, more than the embellishment of wealth, that makes a charming home.

A tank for a fresh-water aquarium may be constructed of four plates of glass, with a large piece of slate, marble or metal for the bottom; or the tank may be made wholly of metal and set like a large sink in a bay or oriel window; or one may be constructed of a seamless bowl or

tub, either earthen or wooden; if the latter, all seams (providing a seamless one cannot be obtained) must be made water-tight by the use of a cement manufactured for the purpose, and sold as "aquarium cement." No lead or paint must be where the water can touch it. The placing of this bowl will call into use your artistic fancies; it may be surrounded upon a stand with earth and rocks, among which may be planted the drooping vines of the house plants and others that may suggest themselves, though not surrounded with plants so thickly as to darken the pool, for fish enjoy a little sunlight—but do not broil them.

SELECTION OF WATER PLANTS.

These can be procured from brooks and ponds near at hand. A good way to plant them is to tie a small pebble to the roots or base of stems and sink them below the surface of the bed. The arrangement of the plants should be made with regard to the best effect, the smallest plants being placed in front and the tallest in the center or at the back of the tank.

A tank of water-plants can be made quite as ornamental as a fernery, while the fish, snails and mussels prove very attractive to all beholders, old as well as young.

Among the best varieties of water-plants are: Arrowhead, a very common plant in brooks and creeks, which has white flowers with golden centers and arrowhead-shaped leaves; eel-grass is a very popular plant for aquaria, as its habitat is in slow-moving waters; water-nymph, a slender, thread-like plant, with knot-like lobes; water-feather, a lovely little plant, a gem for the aquarium; water-cress, water-mill-foil. After all the plants are arranged, throw in a few *lemna minor*, or duckweeds, which are tiny, stemless, floating plants that harbor minute insects that are delicacies for the fish.

The plants should be planted in good soil, in saucers or similarly low dishes, then procure some coarse gravel, sand, fine sand, white gravel or pebble stones, a few common rough stones, and three or four larger ones, with which to construct a miniature arch, placing the closed ends of the arch toward the ends of the tank, in order that the fish may not hide themselves beneath, as they will be sure to do. Place a layer of the coarse sand over the bottom, then the saucers containing the plants upon the sand; construct the arch firmly by the use of a little cement, and so arrange the balance of material that when finished the bottom will be one of apparent sand and gravel, with mounds, ridges, etc. A few small shells of the most ordinary kind will add to its picturesqueness.

The tank is now ready for the water. Fill about one-quarter full and let it stand for a day, then dip out a part of the water and replace with fresh. This treatment must be continued from day to day until the

water in the tank shall be clear and clean; ordinary soft water—brook, spring or pure cistern—required. Fill the tank within about two inches of the top, and it is ready for the fish. The smaller they are the larger the number that may be put together.

SUITABLE FISH FOR WATER LIFE.

After the plants and rocks are arranged the former must have time to become accustomed to their new home before the fish are put in. A fortnight is none too long for the aquarium to remain tenantless. If a green film overspreads the glass it shows there are too many plants for the water, and they have had too much light. It is a good plan to paste thin green paper on all sides of the glass up to the water-line, excepting in front, even when the fish are put in, because it subdues the light, and gives the fish a more natural home, and makes it more healthful.

In selecting fishes for the aquarium, gold and silver fish will of course have the first choice, and after that the minnows. The beauty of these fish, their habits and the management they require are too well known for an extended notice in a necessarily brief article. The perch is a suitable fish for a fresh water aquarium, for a reason that may not be well known. It is one of the few fishes that may be trained, and made to show its docility by taking food from the fingers. The pike, which is the shark of fresh water, may be put into an aquarium with gold fish and perch, but not with other fishes. Even with the gold fish it is not fully to be trusted, as when hungry it has been known to eat its own species.

The trout is a handsome fish, with its crimson, spotted sides, but, like the pike, it must be well fed and kept away from smaller fishes. The eel may be used with safety—a small one, and frogs may be kept with larger fish.

The merot may also be added to the happy family, notwithstanding the antipathy against it on account of its resemblance to the lizard; it is perfectly harmless. During the breeding season it exhibits a variety of shining colors—orange, olive, green, with a mottling of brown and scarlet. The water spider is a curious insect, and, if possible, should be secured for the aquarium. It spends the greater part of its time beneath the water, coming to the surface to seize its prey, and to obtain a fresh supply of air for its sub-aquatic home. Reclining figures of plaster may be added, and if the tank be a large one, an artificial island of stones, mosses and ferns, with a siphon fountain, may be in the middle.

Feed your fish all the worms, meat or fish spawn that they will eat. Take great care to take all that they do not eat out of the aquarium; any decayed meat or vegetables in water have the same smell to fish that it has to you in the air. Two snails added will act as scavengers.

Do not handle the fish, but take them out with a net made of mosquito netting. An aquarium properly stocked and managed is hardly any trouble, and it affords a great deal of pleasure.

Never feed the fish crackers or other food, for it fills their gills and suffocates them. With the above hints, nearly every one can make a home for the fish and keep them, if they do not neglect them, for many years.

The best position for an aquarium is in a window looking towards the east, where it will not have more than two hours of the morning sun. If such a location cannot be given, put it in a southern window, but shade from the noonday sun. A western or northern aspect is never desirable for an aquarium. The temperature is also of importance. It should range from 45 to 70 degrees Fahrenheit. If the water becomes too warm the fish will die. If it freezes, the tank may burst.

CARE OF GOLD AND SILVER FISH.

Take a bell glass that will hold about two gallons of water, and set it into a box two feet long, twelve inches wide, and eight or ten inches high, or of any dimensions desired. Fill the box with a mixture of silver sand, leaf mold and earth, placing your inverted glass in the center of the box; around this place ferns and lycopodium; cover the box with glass, so that it will be nearly air-tight, to retain the moisture. The plants will require water about once a month; in the bell glass make a thick bed of sand, pebbles and small shells, and fill with perfectly pure water, and two gold fish or minnows, and a few aquatic plants, as they, under the action of the light, consume the carbonic acid gas given forth by the fish, and restore to the water the oxygen necessary to the maintenance of life. Snails are useful also to act as scavengers to consume the vegetable matter thrown off by the plants, and render it unnecessary to change the water so frequently, which would otherwise become greenish and untransparent. A change once a week will keep the fish in good health; but an aquarium fairly established with a proper proportion of plants and fish will preserve its healthfulness without change of water, more than to fill it up as the water evaporates. A still more desirable plan is to invert the bell glass in a thick block of wood, in any way that will hold it firmly; the block may be planted, and decorated according to taste, and may be made very ornamental; then for "stocking" follow the directions given above.

For a marine aquarium the "sea coast" affords many a "treasure trove," the sea anemones, those strange and fascinating existences, half fish and half blossom, may be found on the coast of Maine. Each shore has its specialty. The bay abounds in sea weeds of a lovely tint, while the beaches are rich in shells—all of which contribute to make an aquarium an object of interest and source of enjoyment. They

should be kept in a cool place—never exposed to a burning sun or the heat of a fire. Too many should never be crowded into one glass. A few branches of box should be kept in the globe for them to rub against, which should be changed once a week. Many persons fancy that gold and silver fish need no food. It is true that they will subsist for a long time with nothing but water when it is pure and frequently changed. They are best pleased with such diet as bread or biscuit; but these should be given sparingly, lest, turning sour, they corrupt the water. They will also feed on the aquatic plant called lemna, or duckweed, and also on small fry. Fine gravel should be strewed at the bottom of the vessel that contains the fish; and they should be fed on bread and gentles, and have their water frequently changed.

You can easily tell when a fish is falling off in his health by observing him frequently coming up to the surface of the water for air. This shows he has not sufficient power in his gills to extract the air from the water. He also looks dull, and his motions are languid; a hazy or cobwebby appearance likewise seems to envelop his body, and perhaps some of the scales will drop off. When a fish goes into this unhealthy state, he should be immediately removed from the others, who should have fresh water given them several days in succession. The best remedy for diseased fish is to put them into a pond for a few weeks; and it is especially necessary for female fish, which, if not so treated, frequently die for want of spawning. A fish is sometimes saved by being placed in a little artificial dam, made from some running stream in a garden, for two or three days; but their diseases are at all times very difficult to remedy. The best way is to prevent them by precautionary measures—plenty of room and pure water.

BASKETS.

“WOODSY” HANGING ONES.

Take a piece of the rough tree bark with the moss clinging to it; cut it out into a pretty shape and use it for the back. Make the front of birch bark and sew to the back with fine wire, which can be done by punching fine holes for the wire; if small twigs are put at the side and corners, it will look “woodsy” enough to satisfy the most ardent lover of nature. This can be filled with moss, dried grasses and leaves.

Among trees that have just been felled some may be found with slender trunks. Cut a piece from one of these about a foot long, more or less, as you choose, remove the bark, saw off the top flat on the lengthy side and scoop out the interior, leaving about one inch or less of thickness on the sides and bottom; paint of a brown color and varnish, tack

on the sides either a chain, ribbon or cord to hang it by; fill the trunk with artificial moss and flowers, and you have a hanging basket unique in its way.

BIRCH BARK AND STRAW.

A pretty basket for shopping purposes can be made of birch bark, by cutting it in the shape of the flat straw baskets that close at the top, lined with silk, shirred at the top and drawn up with a draw-string. Where the edges are joined cover with ribbon and stitch with machine. You can stitch birch bark the same as a piece of cloth.

The pretty straw baskets that flowers are offered in can, when the flowers are withered, be used for Lake Superior mosses, grasses, autumn leaves or ferns. Then the money spent for them does not seem wasted, for they can be converted into pretty objects for the center-table. The smaller ones can be left filled with sand, and if dampened occasionally flowers may be kept for a long time in them.

RUSTIC ONES FOR FLOWERS

One of the prettiest is made by taking a common horse muzzle, made of wire, and have it painted, with oil colors, green. Then, when dry, take large pieces or sheets of the bright green moss which abounds in the woods and by the roadsides in the spring and line the inside with it, letting the green side be turned outward. Then fill up the center with earth and plant your vines and flowers, three cords being fastened to the top wire at regular distances, by which it is to be hung up. It can be watered occasionally and the moss freshened by dipping it into a bucket of water.

Another variety is the rustic style, so popular and beautiful. In order to make one of these procure from the woods a number of crooked branches and rough, knotty twigs. Put them to soak in hot water, or steam them, so as to render them perfectly pliable. Get one of the turned wooden bowls, such as are to be found in house furnishing stores; stain it with some of the brown staining materials or black varnish, and then bore holes or insert screw rings on the outside for the cords or chains to pass through. Now bend around the outside of the bowl one of the branches and nail it securely at the top edges on either side. Several pieces can be twined around in this way, according to one's taste, until the whole surface is covered; then finish off with one around the edge for a border. When this is varnished it is very pretty, and the vines will, of course, be trained to hang over the edge.

CORAL, ALUM AND ALLSPICE.

To make coral baskets—take flowers and sprays of all shapes and kinds of bonnet or hoop-skirt wire, wound with fine thin cloth; take one

ounce of resin and dissolve it in a brass pan with two drachms of the finest vermillion and thoroughly mix them; then take your basket twigs and dip them into the solution till they are well dyed. Pretty brackets can be made in the same way. Some persons dissolve red sealing-wax in alcohol to form coral; powder the wax, and fill in as much as the alcohol will dissolve.

Success in alum baskets depends upon chance, for the crystals will form irregularly, even when the utmost care is taken. Dissolve alum in a little more than twice as much water as will be necessary to cover the basket, handle and all. Put in as much alum as the water will dissolve. The water should be hot. When the water is entirely saturated, pour it into a saucepan or earthen jar (by no means put it into an iron vessel) and slowly boil it, until it is nearly evaporated. The basket should then be suspended from a little stick, laid across the top of the jar, in such a manner that both basket and handle will be covered by the solution. It must be set away in a cool place, where not the slightest motion will disturb the formation of the crystals. The frame may be made in any fancied shape. It is usually made of small wire, woven in and out like basket work; but a common willow basket may be used as a frame for either the coral or alum baskets. Whether it is of wire or willow, a rough surface must be produced by winding every part with thread or worsted. If wire already covered is used it will save the trouble of winding. Irregular knots of the worsted left all over it with a few ends is quite an improvement. Bright yellow crystals may be produced by boiling gamboge, saffron or turmeric in the alum solution. Litmus boiled in will give bright red crystals; logwood will form purple. The colors will be more or less deep, according to the quantity used. Splendid blue crystals may be obtained by preparing the sulphate of copper, commonly called blue vitriol, in the same manner as alum is prepared. Care must be taken not to drop it on the clothes.

Allspice baskets are made of the berries. They should be soaked in spirits to soften them and then holes made through them. They are strung on slender wires, which are twisted or woven into diamonds or squares and then formed into baskets. These can also be strung on thread and made over a circle of wire, forming long loops like a tassel. A gold band twisted between the berries gives a lively effect. Around the top are sometimes twisted semi-circles of berries, from which are suspended festoons of berries strung on silk, drooping over the outside. The baskets may be lined with bright colored silk and ornamented with ribbons. Baskets can be made of cloves in the same way, by taking off the berry and soaking the long part in spirits. Bead baskets are also made in the same way; the wire should be the color of the beads. Cut-glass beads are most desirable, as they glitter prettily and are of great beauty in a Christmas tree.

BIRDS.

PAIRING BIRDS.

For pairing canaries the best time is the last of February. Birds which are to be paired for the first time should be previously placed in the same cage for seven or eight days, in order to become acquainted and accustomed to live together. Either one male and one or two females are placed in a large cage, or many of both sexes are united in a room or aviary, having the advantage of a south aspect.

Nests made of turned wood, or osiers, are given them, as straw ones are too easily torn. It is a good plan to place in the room or aviary slips of pine, which being cut in February do not lose their leaves. It is rare for the male to sit in his turn during some hours of the day, the female seldom allowing it, for as soon as she has eaten she flies back to her nest. If the male gives up his place readily, so much the better; if not, she drives him away by force and by pecking him. She appears to know his want of skill in this employment.

Many cross-breed goldfinches with canaries. A male goldfinch and a hen canary will breed birds far superior to either of their parents, both in plumage and song. The handsomest singers are produced from a canary of a pure golden-yellow and a full-grown garden goldfinch.

Whatever be the size and shape of your cage, avoid brass wire or ornaments, and painted wires of all colors, but especially green. A movable floor is indispensable to cleanliness. Of wooden cages, those made of mahogany are best, being almost impervious to vermin, and the inside should have two or three coats of white oil paint.

To tell the sexes of young birds: The male canary has a slimmer body than the hen; the head is larger and squarer, and round the eyes the color is brighter than elsewhere. Whitish-yellow birds are the weakest, and those of a greenish yellow most robust.

Protect them from all sudden noises, for the near discharge of a gun, a door slammed with violence, and other similar noises will often kill the young in the shell, but their death happens generally through the fault of a bad sitter.

CARE OF THEM WHILE SETTING.

A female canary will at all times confine herself too closely to the nest, and thus generate a superabundance of heat, which often destroys the brood. Wash her in a good solution of salt, and after a few minutes with fresh water; dry her as rapidly as possible in the sun. Do

this once or twice a day, and sprinkle a little sherry wine over her plumage. Supply her with plenty of good food to tempt her off the nest. She is most likely a weakly bird, and injures herself by sitting too closely. A sweating female is not fit for a breeder, so never use her for this purpose twice. After mating your birds, a period of only seven to eight days elapses before the female commences to lay; and she will lay from four to seven eggs, one each day, at about the same hour, and sit upon them for thirteen days, when the operation of hatching commences.

A young bird is usually in full feather at the age of six weeks—when he is four weeks old he will swell up his throat and try to warble, and by this you can tell the males from the females.

Some birds bathe while mating and some do not. It is always best to put the bathing dish in the cage, and leave it to the birds' own judgment whether to bathe or not. Many birds are of a nervous and irritable disposition, never remaining in one position for a single instant, but are continually hopping to and fro against the wires of the cage, as if trying to get out, which is really the case; and, by coming constantly in contact with the hard substance, they ruin their plumage. Such a bird should be hung low, or better still, placed on a table where he can be occasionally talked to and noticed; then he will soon become accustomed to his home. When partially quieted bathe the bare parts with water, into which has been placed ten drops of the tincture of arnica; after the soreness (if there has been any) disappears, use a little olive oil.

FEEDING THE YOUNG.

As soon as the young are hatched a small jar is placed beside the usual feeding trough, containing a quarter of a boiled egg minced very fine, white and yellow together, with a bit of white bread steeped in water and afterward pressed; another jar should contain rape seed which has been boiled, and then washed in fresh water, to remove all its acerbity.

Young birds require soft food; boil an egg hard and grate it with one cracker and thoroughly mix; roll into balls about as large as an English walnut and put one in the cage. They are apt to feed better if they have it given say three times a day. When the young birds have perched aloft one or two nights they are old enough to be put in separate cages, but they still require soft food; also put rape and canary seed in the cage.

When it is necessary to bring up the young by hand, a bit of white bread, or some biscuit, should be pounded very fine, and this powder should be mixed with well-bruised rape seed. This composition serves, with a little yolk of egg and some water, to make a paste, which is

given to the young birds on a quill cut like a spoon; each nursling receives for a meal four beakfuls, well piled upon the quill, and these meals must not be fewer than ten or twelve a day.

The young should remain warmly covered by the mother as long as they remain unfledged; that is to say, generally for twelve days; on the thirteenth day they begin to eat alone. In four weeks they may be placed in other cages of a sufficient size; but they must still for some weeks be fed with the above paste, conjointly with the food of full-grown birds; for the sudden privation of this nourishment often occasions death, especially when moulting.

THE MOULTING SEASON.

Most birds shed their feathers in the months of September and October, and, though it is perfectly natural for them to do so, still the operation is accompanied with a slight disease. They should be fed on soft paste and, as they are not well covered with feathers, great care should be taken to keep them in a comfortable, warm place, out of all draughts of air. With these precautions a bird will fully moult in from four to six weeks. Should a bird not shed his wing and tail feathers readily, it is well to pull them out, pulling, however, only one at a time.

Occasionally a bird's limb will be covered with scales, particularly an old bird's. The best way to remove them is to moisten the limb with quite warm milk, and a slight rubbing with the thumb and forefinger back and forth will cause them to peel off. Care should be taken, however, not to break the underskin. Swollen and sore limbs are greatly relieved, and afterwards a permanent cure effected, by bathing the affected parts with diluted tincture of arnica. It often happens that a bird's claws grow very long and require cutting. This is a particular operation. Care should be taken not to cut up into the blood veins, which can be easily seen by holding the bird's claw in front of a strong light, and then not cutting within at least a sixteenth of an inch of the red vein.

There is an impression on the minds of most people that the only use for cuttlefish is as a bill sharpener, but this is wrong. The cuttlefish is a mollusk, caught in the China Sea, and is largely used by all manufacturers of tooth powder, its salty particles readily removing the tartar. All seed-eating birds are fond of this, its salty taste seeming to give them a relish for food.

Birds, when proper care is taken of them, are rarely attacked with disease. If owners of these pets would first see that the cage is kept perfectly clean, and well supplied with plenty of gravel or gravel paper for the bird to peck upon, and that the seed is of the very best quality, and that they are fed and given a bath at a regular hour, daily, then birds, if kept from draughts of air, and no sugar, candy, figs, raisins, or

cake fed them, they will sing from ten to eleven months out of the year. The poor, German families keep birds for many years, but wealthy people are apt to kill them with kindness. In cold weather they should be kept in a room where the temperature is even, and where the heat is not over sixty-five or seventy degrees during the day-time, nor below forty-five or fifty in the night. If no fire is kept up during the night, in very severe wintry weather a newspaper should be secured over and around the top and outside of the cage, from bed-time to sunrise, to keep the bird safely comfortable. At no season of the year should it be forgotten that they must not be placed in a draught. Asthma or a sudden cold attacks them often when the cause is not suspected.

In winter time give them all the sunlight you can during the day. In summer keep them shaded from the direct rays of the sun. In the frosty season avoid keeping them where it is too hot, in the room where the cage hangs, or you will find they get easily "stuffed up" and wheezy in their notes, in consequence of the over-heated air they are forced to breathe near the ceiling.

DISEASES AND THEIR CURE

The cause of most disease is colds, which are occasioned by either hanging a bird in a draught of air, near a loose-fitting window, or keeping him in a very hot room (sixty-five degrees is the proper temperature for a bird) through the day, and then in a cool one at night—a variation of, perhaps, thirty degrees in twenty-four hours. The best cure for the cold is to feed, in addition to their regular seed, rape and canary, and perhaps millet, a paste made from a hard-boiled egg and one pulverized cracker, thoroughly mixed together, using no water in mixing, the egg supplying sufficient moisture. Sometimes a bird seems hoarse, and apparently has lost his voice. This is occasioned by over-singing; a little pure rock-candy, not flavored, dissolved in the drinking water, and a quantity of red pepper put into the paste described above, will usually effect a cure. If, however, the cold is allowed to remain for several days without attention or cure, it will pass rapidly from cold to asthma, and from that to gapes, which is best described by saying that the bird looks like a little puff-ball, with a constant panting, and his bill almost constantly opening and shutting, as if to catch his breath. His food should be the same as described above. Also, keep the bird warm and give, with his rape and canary, ripe plantain, if it can be had. Every morning he should have a small teaspoonful of warm bread and milk, and now and then a little bit of sponge-cake soaked in sherry wine.

Asthma—for birds have this disease as well as the human race—generally yields to plantain and rape seed moistened with water as the sole food. Birds troubled with a looseness of the bowels can be greatly

relieved by placing a rusty nail in their drinking water. Another excellent remedy will be found in common chalk. Let a small piece be placed between the wires, and do not feed them any green stuff. It is also well to scrape the chalk quite fine and scatter it with the sand in the bottom of the cage. Should the bird be troubled with costiveness, a piece of sweet apple, a little chickweed, lettuce, or any green food, will usually afford relief. Most ailments of birds commence with a cold ; keep them free from that and you will have healthy birds. Oftentimes a bird bristles up and sits moping upon the perch, with his head under his wing, and looks like a puff-ball. By watching him you can usually tell the cause and relieve him. The cause will be often found that the bird has been neglected and not fed properly, or that sufficient water has not been given him. If, however, it should prove that the bird has plenty of food and is perfectly regular, then make a change in his food, taking away the seed and feeding the soft food, as recommended for birds with colds, and perhaps a small piece of sweet apple.

Occasionally a canary is troubled with a kind of indigestion, which causes inflammation of the intestines, to which young birds are more especially subject. The symptoms are a swelling of the body which, on blowing up the feathers, looks semi-transparent and full of red veins. The cause of this is generally an over-abundance of nutrition, or bad or stale food or water ; the remedy, if any there be, is a spare diet, with a little alum or salt in the drink ; oatmeal is good in this case. If the bowels should be much relaxed, give bruised hemp and maw seed. Sometimes the feathers of the bird come off ; then rub the bare parts with fresh lard. Yellow gall sometimes makes its appearance about the head and eyes ; this is a small ulcer about the size of a hemp seed. This must be carefully cut off with a sharp penknife, and the place anointed with fresh butter ; the bird should have fresh, nourishing food. Sneezing, often caused by an obstruction of the nostrils, may be cured by passing a very fine feather through them.

MOCKING BIRDS.

In their natural state the food of these nightingales of the South consists of insects, worms, seeds, buds, green herbage, such as clover, lettuce, endive, chickenweed, berries, etc., and when caged should be fed, so far as convenient, with the yolks of hard boiled eggs crumbled fine, hemp or canary seed, meal, worms, bits of ripe fruit, white lump sugar, and occasionally a little mocking bird food.

The greatest cleanliness must be observed. Their cages should be cleaned early in the morning daily. A piece of uninked paper placed on the floor of the cage removed daily facilitates this process. If vermin infest them a small bit of sulphur may be placed under the paper.

Mocking birds delight in a bath, as do canaries, daily. If the bath becomes soiled before used, remove and replace with clean water. They will not enter it if there is anything in it.

If you wish to teach them, sing or whistle single bars of music often in their hearing. You will be delighted by hearing them mock you very soon. They are fond of company, and, in addition to the notes of all birds placed near them, will imitate many sounds, such as the "meouw" of the cat, the barking of dogs, etc., etc.

Their food and care.—Mocking birds should have large cages, with light board-backs, kept scrupulously clean; cover the bottom of the tray with paper, then on it sprinkle sand, fine gravel and bones that have been burnt and powdered. Hang a small bag of sulphur on top of the cage, and red pepper, in pods, should be tied to the sides. Give meat of some sort every day; beefsteak half an inch long, the size of the finger, cut crosswise with scissors in small bits; grasshoppers, angleworms and white garden grubs; also, apples, berries and lettuce leaves are good for them. Take an Irish potato, boil or bake it, mash fine with a hard boiled egg and a little mite of red pepper. Use a large bath dish in the morning, and remove after the bird has bathed. Avoid hanging in draughts. If sick, give a brown spider; sometimes a warm bath will relieve it. When bunches come on the head, rub on camphor carefully, lest it get in the eyes. Keep the perches very clean.

Feed them hard-boiled egg, minced very fine; dried currants once or twice a week, a small piece of raw beef, chopped very fine, and all kinds of fresh fruit. Also worms, which can be raised in this manner: Procure a wooden box, line it with zinc (an empty tea chest, if lined with foil, will answer); bore very small holes in the sides and top, and fit the lid closely; fill within a few inches of the top with bran, and place in several pieces of old leather; procure from a flour dealer a few flour worms; put them in your box. The worms will in a short time become black bugs, which deposit the larvæ from which comes the worms; you have now an excellent food for your birds. Give them several a day. They grow to about an inch in length; the bran can be changed and the supply kept up. Feed them with the common house spider, the little crab found in oysters, and angleworms. The nearer you approach their natural food, the better they seem to thrive.

Be quiet and tender in your handling of the mocking bird, for they are a timid bird, and often die suddenly of heart disease; it requires caution not to frighten him, for he will drop dead in the midst of his song, apparently as well as can be.

Those who give their bird "mocking bird food" will find this is a better preparation, and does not cost so much: Take beef's liver, cut it in strips and dry in the oven; take hemp seed, soda crackers or stale

bread, pound all together fine, and mix in equal parts. When given to the bird moisten with water; they can pick it up easier.

This is another: Take one beef's heart, two pounds of soda crackers, two pounds of hemp seed, two ounces of olive oil, half spoonful of red pepper; boil the beef's heart; chop fine; dry in the oven; pound fine; pound hemp seed and crackers, and then mix with the oil and liver.

Or this: Fifty cents' worth of German toasted bread, with caraway seeds in; roll or grind fine, as well as two pounds of hemp seed; one pound of maw seed; two beef hearts boiled, dried in the oven after chopping and ground; one pound of lard, unsalted. Mix thoroughly. Put away in a cool place in light jars. For use, mix a little fresh grated carrot with some of the prepared food every morning.

OUT-DOOR HOMES FOR THE SONGSTERS.

For those who care about the outside accessories of home there is nothing prettier or that gives a more homelike look than bird-houses. It looks hospitable and cheery to provide a home for the little songsters, and thus bring them around you. Old bird-cages make beautiful swinging bird-houses. Take crinoline wires or strips of refuse tin from the yard of your nearest tinker, and wind them in and about the cage, forming a rough surface, over which apply the mortar; then thatch the roof, which is easily done on the wire foundation; fasten the bottom on securely by binding with wire to the upper part, and fasten the door so that it cannot fall down.

The most primitive bird-house is the large, old-time calabash gourd, which the early settlers were wont to cultivate in large quantities, and apply to various purposes, among which were bird-houses. When of fine shape and rich color, they form no insignificant ornament, especially when varnished and embellished with smaller varieties, of which there are beautiful kinds, easily raised from seed. By piercing holes and using flexible wire these may be made tasteful and commodious.

Another admirable wren-box is made of a cocoa-nut shell, by scooping the meat out through a circular aperture a few inches in diameter. These, arranged in groups against a building or tree, with hanging baskets made of the same material, and stocked with creepers suspended above them, are exceedingly pretty.

Flower-pots or hanging baskets of earthenware make good roofs for the swinging bird-houses. These dish-like roofs give a Japanese appearance to the houses, which is increased by fastening pendants—acorns, cones, etc.—around the edges. The pole passes through a large sized pan, secured as before, and finished with the screen of rustic work.

A cluster of three pots against a wall, with a receptacle for a vine

and creepers in the open space in the center, is another effective arrangement; and a group of two, three or four cocoanut shells on a wooden bottom of ornamental form, covered with rustic-work, and fastened on a rose pillar, is among the most beautiful of our bird-houses. A pole three feet high (above the center), supports the roof, which is made on a frame, and extends above the houses.

BOXES.

CARVED AND ENGRAVED

An excellent imitation of carving, suitable for frames, boxes, etc., may be made of a description of leather called basil. The art consists in cutting out this material in imitation of natural objects, and in impressing upon it by simple tools, the same as in wax flowers. Begin with a simple object—an ivy-leaf, for instance. Cut the proper shape, and impress the veins upon it; then arrange them in groups, when you have sufficient, on the frame. The tools required are ivory or steel points of various sizes, punches and tin-shapes. Before cutting out the leaves, the leather should be well soaked in water until it is quite pliable. When dry the leaves will retain their artistic shape. Leaves and stems are fastened together with glue, and varnished when dry, or you may varnish with sealing-wax dissolved in spirits of wine. Wire, cork, gutta-percha, bits of stems, etc., may severally be used to aid in the formation of groups of buds and seed-vessels, etc.

CIGAR BOXES UTILIZED.

The uses to which empty cigar-boxes may be applied appear to be almost limitless. By taking them apart, washing off the paper and well oiling, we have four panels, which can be made into a pretty little lamp screen, the wood being susceptible of a high polish, and possessing rich tints and color. First saw one-fourth of the length into a pointed top, curving it gracefully to the center; then give two coats of copal varnish. Dry thoroughly, and rub quite smooth with powdered pumice stone and a wet cloth; rinse quite clean, dry, and again varnish. Repeat this until the surface is hard and as smooth as glass. Make four holes in the two center panels, and two in those at each end. Next take some black glazed paper and a small piece of black velvet; arrange a center piece, an ornamental figure for the pointed top and a border for the base, using some simple geometrical figures, with centers of the velvet and the finer lines of the paper, or silhouette pictures answer as well; but a still more artistic mode of ornamentation is by

means of black enamel paint and gold bronze. Mark out the design with a lead pencil, then paint in the design with the gold bronze and paint all inside of it with the black enamel paint.

Another way to use them is to wad the inside with cotton and line with silk, drawing down each corner tight with a ribbon or cord, and fastening it with a tiny tack or glue. Then the outside may be ornamented in any way, and the inside used for handkerchiefs or gloves.

BOUQUETS.

ARRANGING THE FLOWERS.

It seems an easy thing to make a bouquet as one looks over the garden and sees the beautiful flowers. But after all it is a difficult matter, and one sometimes forgets that flowers have their affinities and preferences as well as the human race. Above all give them room and not crowd them. When flowers are massed heavily together all lose their beauty.

When you cut the flowers for bouquets, provide yourself with a tin basin or dish having a little water in it. Cut them, never pull or break them; it bruises the stems and hastens decay. Flowers will keep best if gathered at night; the early sun seems to wilt them. Stand the flowers up in the dish and put those of one kind together, then when ready to arrange them you can easily tell what materials you have to work with, and avoid tumbling them over. The water prevents them from wilting, for flowers carried in the hand will wither in a short time.

When a flower is of good size and a fine one, it will look more beautiful if arranged by itself, the single flower among sprays of fern or feathery grasses, than if put among other flowers. Flowers are difficult to arrange in a shallow dish unless wet moss has first been put in; the flower stems can then be imbedded in the moss, and it will help to preserve them. If a shallow glass dish is filled with white sand and made up into pyramid form (as can easily be done by wetting it), and the flowers arranged in it, commencing with the tiny fine ones at the top, and filling out with larger ones as the base is reached, the effect will be beautiful, and if the sand is kept damp the flowers will keep fresh many days.

Some of the holders for flowers are very pretty; they have a saucer at the bottom and a slender single vase in the center; the lower one can be arranged as a flat bouquet, and with a single lily and fern sprigs or grasses in the vase, what can be lovelier! The white day lilies, with

their yellow centers, are very beautiful, and a single one will perfume the whole room with its fragrance.

Colors should be chosen wisely; pinks and scarlets should not be included in the same arrangement, and large flowers should not be mixed with very small ones. Yellow can be used sparingly, and white to blend the colors. Green should be used to separate the colors, as a bouquet not softened by grasses or vines is very glaring in its effects. Button-hole bouquets should always be small—conspicuous for their beauty, not size. A single geranium leaf, with a rosebud, a tuberose, or two or three small flowers put together with a leaf of green, is very pretty for these, as almost any flower is beautiful.

FOR VASES AND HAND BOUQUETS

In selecting vases for flowers get those of a light or neutral color; cut glass, of delicate shape and color, are prettiest. Never put flowers in heavy vases, unless large sprays of flowers are selected, and then a tiny, delicate bouquet and vase is much prettier than these large, massed bouquets in heavy vases. A spray of ferns with a single rose or bud, or a saucer of ferns and pansies is much, prettier than a large bouquet even if composed of beautiful flowers.

For small vases a very good way is to clip the flowers off and put them in carelessly as they come, then they will look natural; too much arrangement often spoils the looks of a vase of flowers. For either hand or vase bouquets do not put too many colors together.

For vases and bouquets of any sort there should be plenty of white for the foundation. Where stemless flowers are used, like a tuberose or a single geranium, stems can be made by putting the ends inside of straws and then wiring them in; when arranged in the bouquet the straw cannot be seen, but the flowers can be kept fresh by absorbing the water. A pretty arrangement is to take a spike of scarlet gladiolus, with its brilliant coloring; arrange it with feathery grasses and gleams of white feverfew here and there and you will have a lovely spot of coloring for some dark corner. Again, petunias and morning glories are difficult to combine with any flower, but give them a wide-mouthed vase and a few leaves and they are positively graceful. All lilies are prettiest if no other flowers are mixed with them.

It is generally understood that perfect whiteness is indispensable in all flowers used for bridal purposes, rendering jessamine, orange blossoms, gardenias, white carnations, white azaleas, amongst the flowers in most general use. And although white should predominate in the wedding bouquet, a few flowers of delicate tint may be sparingly used. Amongst exotics, the orchid class of plants, those tinted with pale mauve and blush rose, are most useful for such bouquets. The style of flowers should have some analogy to the age of the bride. Thus a

bouquet composed of nothing but orange buds is appropriate for a young bride in her teens, whilst full-blown flowers are equally well fitted for a wearer of more mature age.

FLOWER DESIGNS AND HOLDERS.

In order to make saucer bouquets you can take those with short stems, like the balsam, stock, pansies, tea rose, oleander and lady slippers; these should be arranged with rose geranium leaves or ferns. Put on an edge of the ferns and leaves alternately in a shallow dish; next lay some stiff stems crosswise on the water to prevent the flowers from sinking; then lay in the dainty blossoms, mixing with them some fine, small white flower to blend and harmonize the colors.

Shells make beautiful receptacles for flowers, and the beautiful tints can be brought out by boiling them in acids and then polishing them. These can be mounted on little stands of wood or wire, thereby making beautiful ornaments for the sitting room, filled with ferns or cut flowers, or will make a useful and unique ornament for the sideboard if filled with small fruits or bon-bons. When filled with cherries, peaches or plums the bright colors are brought into vivid contrast to the pink and pearl tints of the shell. Some of the smaller ones can be filled with a single flower and ferns. Or small holes can be drilled in them and they can be suspended by means of a cord or ribbon; the silver wire is also pretty for this purpose.

The little white wood cages (in which canaries are sent on their travels), if lined with dried moss and filled with grass and berries are very beautiful; these can also be filled with moss and hung in the windows as floral ornaments. A low glass dish filled with moss, edged with leaves and filled in with fine flowers, then starred with daisies or pansies, makes a lovely table ornament. By saturating with fresh water, flowers will keep a long time in wet sand. A large shell filled with wet sand and any fine creeper falling over its edge, with a dash of scarlet and white, will throw glows of brightness into dark corner brackets or on library shelves.

WATER BOUQUETS FOR THE TABLE.

To make a bouquet for the table the articles required are a glass dish (circular) and a low glass shade to fit inside the dish. Then make a bouquet according to the size of the shade, as there must be a margin of an inch or so between the glass and the flowers. The few flowers—and very few will suffice if the shade is small—should be lightly put together, with fern or moss arranged as much as possible to hide the stalks, which must be tied firmly together, and cut close. Then place the dish in the bottom of the bath, with sufficient water to go over the top of the shade. Then weight the bouquet, which has already been

made (this can be done by attaching the glass stopper of a decanter to the short stalks of the flowers), to make it stand upright and prevent the bouquet from floating. Place the bouquet in the center of the dish which is at the bottom of the bath, and take the shade holding it sideways underneath the water, and place it carefully over the flowers, resting it on the dish.

Care must be taken to keep the shade well under the water, as, when the bouquet is completed, the shade must be quite full of water, to the exclusion of all air. Lift the whole thing out of the water slowly and with care, dry the dish and place it on the table. The effect is beautiful, as the flowers appear magnified through the water, and a sparkling silvery effect is given to the leaves. This bouquet will last for two or three days as it is, and by changing the water, for much longer. In removing the shade it must be placed underneath the water, and care must be taken to do this gradually or the glass may crack and break. Even if the flowers have a withered look when seen without the water, they appear fresh again when the water is renewed.

Lycopodium looks very well with the flowers, so do any scraps of fern. If flowers are not forthcoming, holly and laurustinus, with the leaves stripped of, are most effective. Adding a wreath of fresh flowers or moss around the edge of the dish outside enhances the beauty and makes a tasteful centerpiece. This can be done with a real wreath, or by filling the small glass troughs forming a circle. Very small water bouquets can be made with finger glasses, and pink ones have a pretty effect. These ornaments are cheerful-looking on a breakfast table.

TO KEEP FLOWERS FRESH.

When cut flowers have faded, either by being worn a whole evening in one's dress, or as a bouquet, by cutting half an inch from the end of the stem in the morning, and putting the freshly-trimmed stalks instantly into quite boiling water, the petals may be seen to come smooth and resume their beauty, often in a few minutes. Colored flowers, carnations, azaleas, roses and geraniums, may be treated in this way. White flowers turn yellow. The thickest textured flowers come up the best, although azaleas revive wonderfully. Another very good mode of renovating cut flowers is to place them in water under a glass shade. For keeping flowers in water, finely-powdered charcoal in which the stalks can be stuck at the bottom of the vase, is excellent; it preserves them surprisingly, and renders the water free from any obnoxious qualities.

If you would keep flowers for evening wear, you must be up early, and gather them before the sun is on them, and, if possible, while they are still wet with dew. Place them in water in a shady place, and

just before they are wanted cut a short piece off the stalk with a sharp pair of scissors—a knife will not do; then, if possible, keep them in one of the tubes used by gentlemen for their button-holes; if not, seal the ends of the stalks. Some persons can wear natural flowers much better than others; if the skin is hot and damp they will soon fade, and only hard-wooded plants should be chosen. For azaleas, scarlet geraniums, etc., a drop of gum should be planted in the center of each flower to keep them from shaking.

Or this: Mix a tablespoonful of carbonate of soda in a pint of water, and in this place your bouquet; it will preserve the flowers for a fortnight. This is a fact worth knowing, as in warm weather flowers fade and wither rapidly. Sprinkle the bouquet lightly with fresh water, and then put it in a vessel containing soap-suds; this will keep the flowers as freshly as if first gathered. Then, every morning take the bouquet out of the suds and lay it sideways, the stock entering first, into clean water; keep it there for a minute or two, then take it out and sprinkle the flowers lightly by the hand with water, replace it in the soap-suds, and it will bloom as fresh as when first gathered. The soap-suds need changing every three or four days. By observing these rules a bouquet may be kept bright and beautiful for a long time. The natural color of flowers may be preserved for any length of time by dipping them for a moment in clear glycerine. When the glycerine dries the various tints are seen almost as bright as before the flowers were plucked. Also a good way is to lay them in wet cloths; take them out of the vases at night, sprinkle with cold water and then wrap them in cloths made very wet with cold water. The weight of the cloth will not crush the most delicate flowers, while it keeps out the air and prevents their falling to pieces or opening still more.

CABINETS.

HOW TO MAKE ONE OF EBONIZED WOOD.

To ebonize a cabinet for minerals or shells, the material may be unseasoned boards of pear, holly or beech. Of course the size or shape must be a matter of individual taste, but one five by two and one-half feet, with a depth of five inches, is a convenient size. Fasten the box neatly together, fitting in shelves far enough apart to accommodate the specimens, and finish off with a full glass door, not forgetting a stout lock. The cabinet must have an ornamental top, and for this purpose can be found no better model than the top of a dressing case. The

knobs, etc., can be turned for a few cents, and by arranging narrow strips of wood in graceful designs, it will have a most pleasing result. Almost any strip of wood can be bent by wrapping it in flannel and steaming in the steam box.

Now comes the pleasant part of the work, which is to convert the homely board box into a beautiful ebony cabinet. Steep the box for two or three days in lukewarm water in which a little alum has been dissolved. Then put a handful of logwood into a pint of water and boil it down to less than half a pint. If a little indigo is added the color will be more beautiful. Spread a layer of this liquor, quite hot, on the wood, which will give it a violet color. When it is dry, spread on another layer, dry again, and give it a third. Boil verdigris at discretion in its own vinegar and spread a layer of it on the wood, and when dry rub with a brush, then with oiled chamois skin. This gives a fine black and imitates perfectly the color of ebony. Do not use wood that has been long cut or aged, but let it be as fresh as possible. Let all drying be done in the air, as artificial heat tends to destroy the color. A fine effect may be had if a simple pattern be traced among the ornamental work and gilded.

FOR SHELLS AND MINERALS.

Many of you have doubtless collected beautiful shells, pebbles, and other marine treasures, which all would be glad to preserve. A handsome cabinet filled with shells is no mean or inconspicuous article of adornment in a tasteful home.

A cabinet for shells or minerals should never be deep; and if more than one row is to be accommodated, it should be arranged with sloping shelves, furnished with narrow ledges, in order to preclude the possibility of the shells sliding down.

A beautiful cabinet of this kind is made as follows: Side pieces, eight inches deep, of half-inch pine, three feet long (or high) united by shelves four feet long—two feet for each half, and the shelves edged with a border of dark pinked leather.

The amateur conchologist should be guided in the style and size of case or cabinet by the nature of his collection. A set of small shallow cases made of thin board will be found an excellent mode of arranging shells, as they may be easily removed and cleansed. These cases, placed upon the receding shelves, are arranged so that the lowest one projects two or three inches in front of the one next above it. They may be lined with velveteen, silk, satin, or even tinted muslin. For those lovely shells which have tints of unusual beauty and curious markings, pieces of looking-glass placed behind and beneath the specimens will be found especially effective, as by this means the entire shell is reflected and exposed; for delicate white or tinted varieties,

black, purple, or crimson velvet linings will be found most desirable. Another pretty arrangement for certain specimens is to cut a series of shield-shaped or rather fanciful tablets, covered with a layer of cotton flannel, glued to the surface, with velvet on the top in the same manner, the edges covered with narrow velvet ribbon glued on the under side—or chenille is pretty, and imparts a soft effect to the delicate shell which it surrounds. A row of such tablets adds materially to the beauty of the cabinet.

The case may be supported on a pair of carved brackets, varnished and bronzed; and in lieu of glass doors, soft silk or wool curtains, furnished with rings and running on a rod hung on small brackets at the top of the case, will shield the shells from dust. These curtains may be embroidered or hand-pointed.

The shells should be fastened in place with the following cement: Take one ounce of gum tragacanth and half an ounce of white gum arabic; dissolve each in sufficient water to form a thick mucilage, to which add a few drops of alcohol to prevent moulding.

Cards cuts in some tasteful form, marked with the name of the shells and any incident desired to be remembered, should be fastened to the sides of each case or tablet.

CASTS.

TO CAST FRUIT, BRANCHES, BIRDS, INSECTS, ETC.

Provide a box of wood or paper of sufficient size, suspend by thread or thin wire in several places the object you wish to cast. Now mix four parts of plaster of Paris with two parts of fine brickdust; add water to bring to consistency of cream; with this cover the article intended to be cast, using care not to disturb it from the natural position. When you have filled your box with the plaster, etc., let it harden and make an opening in the top to pour the metal in. Place it near the fire by degrees until you can make it red-hot. Then let it cool and with a bellows blow and shake out all the ashes from the mold you can; then pour in some quicksilver and shake it round in the mold in order to loosen every particle of the ashes therein; also make a passage through where the strings were tied in order to let out the gases when you pour in your metal. After the metal is sufficiently cool soak the mold in water and remove it from the cast. You can take any metal, such as silver, block tin, etc., but the following alloys are the cheapest: Take grains tin, six parts; bismuth, two parts, and lead, three parts; melt together in an iron ladle. This will fill out splendidly. Another still more fusible alloy is: Two parts bismuth, one part lead and one part tin.

CHAIRS.

RESEATING THEM.

If the canes are much broken lace them together with cord, then with carpet thread and a big needle, fasten on a piece of coarse muslin, the shape of the original seat; cut another the same shape but a little larger (of this keep a pattern). Put in a stuffing of hair or moss and fasten the cloth down at intervals with long tacks.

For the outside cover use the coarse gray linen, such as is sold for crumb cloths. Get as dark a gray as possible. Cut the linen by the pattern you have and nail it on neatly with short tacks, burying the heads in the wood to prevent them wearing holes in the gimp with which you must border the cushioned seats, as much for ornament as to conceal the edge of the linen cover which cannot be neatly finished otherwise. The gimp should be of a bright color to contrast with the gray and light it up prettily, and should be studded with gilt-headed nails.

An improvement can be made by working the linen with red and blue zephyr. Do not try to bring the cover over the edge of the chair as it cannot be neatly done.

Flag bottomed chairs can be made to look nicely by first taking a strip of strong cloth as wide as the chair seat, and twice the length, pass it under the chair and sew it tightly together on the top, then cut a pattern exactly fitting the chair and cover with rep, cretonne, or chintz. Finish with a border of the same about three inches wide. Very good covers can be pieced log cabin style and finished with a valance of woolen goods pinked around the edge.

CHILDREN.

IN-DOOR AMUSEMENTS FOR THEM.

For a swing in the house, procure two screws with hooks on the end, and fasten them in the casing above an inside door (one which leads from sitting to dining-room, or one which connects two warm rooms), and then fasten a rope to the screws, and with a board for a seat you have a nice swing for the three-year olds, or for the smaller ones. By a little patient teaching they will soon learn to swing and amuse themselves for a long time.

For children older, cut and plane wooden blocks the size of bricks,

any number you choose, and they will build with them houses, ships and hundreds of other things your imagination never would conjure.

Those who live near the sea shore, or are accessible to the lake sand, or nice building sand, might fill a flat dry-goods box with this sand, bring it into the kitchen and provide the boys and girls with sticks; you will be surprised at the variety of animals they will draw in it. They might even use their fingers without fear of soiling them, for it is clean and easily brushed off.

Another: Paste some pretty colored picture on pasteboard, then cut with a sharp penknife in various shapes, and give to the children to put together in the right way so as to form the picture.

Another amusement is for the children to establish a post-box in their nursery or play-room. Any good-sized cardboard box will do for this purpose; the lid should be fastened to it, so that when it is stood up it will open like a cupboard door; it must be closed by means of a button and a loop of elastic. In the top of the box, as it stands up, or in the upper end of the door, a slit must be cut out about an inch wide and from five to six inches long, so as to allow of the postage of small parcels, but yet not large enough to admit a child's hand; while on the door of the postoffice should be written the times of the post. Most children are fond of writing letters to one another, and this will, of course, give rise to a grand manufacture of note paper, envelopes and postal cards, and they will call forth all their ingenuity in designing and coloring monograms and crests for their note paper and envelopes. An envelope must be taken carefully to pieces to form a flat pattern; then those cut from it have to be folded, gummed together, and a touch of gum put on the tip of the flap; a monogram to correspond with the note paper drawn on it, and, finally, they must be done up in neat packets, say a half dozen in each. It is wonderful what occupation this post-box will afford where there is a large party of children; of course a postman must be chosen, and a bag must be made for the letters, and so on.

Another occupation is to make a museum, and this will set all to gathering and storing up a collection of curiosities. This will be a cure for dullness and give them an object to devote themselves to. The best receptacle for these collections is a cupboard, with plenty of shelves in it, if possible. One shelf must be devoted to boxes of minerals, another to trays of coins, another to insects, and if there are one or two drawers to hold dried plants, so much the better. One of the elder children should make a numbered catalogue of the collection, the numbers in the list corresponding with numbers that must be neatly gummed to the specimens. Perhaps, if space is an object, it would be better to have a collection of only one class of things, say of food products, or of seeds and seed vessels, from which much useful information may be obtained.

DOLLS OF EVERY DESCRIPTION.

These can easily be made at home. Some stout muslin, with cotton batting for stuffing, will make the doll's body, while a very little skill will paint the face and hair. A bit of scarlet flannel and a piece of old stocking will dress the feet, and a jacket or basque, with trousers or skirt, will determine the sex. Not difficult to manufacture, with a respectable pattern cut first—and certainly not expensive.

The John Chinaman is a great favorite, especially with young children. This gorgeous doll is made of white Canton flannel; and he and his dress are cut out all in one piece, or, rather, in two pieces just alike. These are stitched together on the wrong side, and turned, leaving a small piece at the top of the head, through which the cotton is stuffed. The stuffing is very slight, as the doll is quite flat-looking; and slanting eyes, with an appropriate nose and mouth, are pen-and-inked on the face. Then some black worsted is braided into a queue, and tied with a little red bow; and this is sewed on the back of the head, which is covered with a three-cornered scarlet cap, ornamented with a yellow tassel at each point.

The Canton flannel is loosely button-holed all around the seams with scarlet worsted; and a blue scarf, button-holed with yellow, is passed over one shoulder and tied at the opposite side. A girdle of bells makes a very complete thing of John Chinaman; and the delight of shaking him and hearing the noise is quite inexpressible. The bright colors, too, make him very attractive to the infantile eye.

One dressed in white Canton flannel, as an Esquimaux, is an excellent toy for a baby. So also are the knitted dolls. These are knitted in fine worsted, on Nos. 16 or 18 needles, and should be knitted to a shape. Lay the doll down and draw the outline in order to get the shape. Knit two pieces and join them. A face is knitted with an oval piece of knitting, and drawn over an old face. Rabbits, cats and dogs are all made in the same manner. They should be knitted in loop stitch or loop crotchet, then cut, combed and stuffed.

To make a rag doll take a thick stick for neck stiffening and back bone; wind the end of that with paper the size you want the head; over the paper wind some strips of cloth to bind and made it hard as possible; then spread some cotton batting over the head, and take some well-starched and ironed white cloth and draw over the face part, diagonally; it will not then wrinkle so badly; sew up on the back and on top. Cut cloth for the body like a dress pattern; stuff tight when done and put on hair; commence gluing at the nape of the neck small locks cut even; wet about half an inch of the end of the hair and lay on the head and press it down with the end of a small stick; go across from ear to ear with row after row till you get to the crown and up the tem-

Dancing men may be made of cork dressed up, and with black silk strings to make them dance. Men and animals cut out of cardboard, painted, and joined together with strong twine, afford great amusement, and are just as good as can be purchased.

ZEPHYR AND RUBBER BALLS.

Soft balls can be made of ravelings of mittens or stockings, or even of cotton wool wrapped lightly around a small pill-box or tin box, in which a few shot have been placed, to make a sharp rattle in which all babies take delight. Bind the outside of the ball with some brightly colored yarns or worsteds, and then crochet a cover in long stitch. A braided string, with a tassel at the end, can be sewed on at one side of the ball, by which to swing it in the air, and if these soft zephyr balls are attached to a cord in the same way, they are soft and nice even if baby hits himself in the face with it.

A hard ball can be made by cutting an old rubber shoe into small strips and winding tightly one over the other. Then ravel out an old stocking and wind it over the rubber. Take bright scarlet, gold and blue worsteds and knit in stripes a piece three inches wide and five inches in length. Sew the ends together, put in the ball and gather up the edges with strong silk. Or the cover can be knitted the shape of the ball.

QUAKERESS PINCUSHION.

The little Quakeress pincushion is made by taking a circular piece of pasteboard about two inches in diameter, also a piece of black silk, but a little larger (enough to allow for seam all around); take another piece of black silk, about three inches deep and wide enough to go all around the circular piece; sew the two together to form the skirt; next turn the seams all on the inside, put the pasteboard on the bottom, fill with bran or sawdust, get a small, wooden doll, such as are sold in the toy stores at a cent or two apiece, stand up in the center of the bran, gather the top of the skirt around the waist, and put on a shawl, of soft gray woolen or silk; make a little Quaker bonnet of pasteboard covered with gray silk, something the shape of the old-fashioned shaker bonnet minus the curtain. Make an umbrella of half a hairpin and a piece of black silk, crook one end so that it can hang on the arm, also a small black velvet bag to hang on the other arm, bend the hands inward and your Quakeress is completed. If you prefer a grandma, put on a white apron, white neckerchief and white frilled cap.

REINS AND WHIP.

For children's reins, cast on twenty stitches of four-thread wool, and knit, in plain knitting, a strip of ten inches in length, always slipping the first stitch of every row; cast off. To each end of this stripe is

attached a circle for the arms, which is made thus: Take a piece of cord, the kind used for hanging pictures, and make a circle the size of a child's arm at the shoulder; sew the ends firmly together, splicing the one a little past the other. Then cover the cord with cotton, wool or flannel to make it soft; then cover lastly with a strip of knitting, casting on eight stitches and knitting the length required, plain every row; sew it on over-cast, on the inner side. Before attaching the stripe to the arm-holes there should be sewn upon it, with some contrasting color, a name, such as Beauty, Fairy, etc., and to the under edge should be attached three or four little bells. If the knitting be of green or crimson, make the letters in yellow, with gilt bells. When attaching this stripe for the chest to the arm-holes, do not let the sewing be seen, but overcast on the inner side to the overcasting on the arm-holes. Cast on eight stitches and knit, in plain knitting, a rein the length required—two and a half yards being long enough, as it stretches with use. Attach the ends to the arm-holes at the back, sewing to the over-casting. Then finish by knitting a stripe twenty stitches in breadth and ten inches in length, the ends of which sew to the arm-holes at the back, at the same place as the rein.

For whip, cover a willow wand, eighteen inches long, with leather, and wind on two threads of double zephyr, so that they are clearly defined; on the point of the wand wind worsted closely, at the same time fastening in a small loop of leather; on the under end of the wand fasten a strip of leather, nine inches long, and ornament with bells.

PICTURE SCRAP-BOOKS.

A gift that gives pleasure to the children, and one they never seem to tire of, is the picture scrap-book. These can be made of colored paper or cambric, with edges either pinked or bound, and put between pasteboard covers. There are many velvet wall papers now sold by the yard that will make beautiful covers if pasted carefully over the pasteboard or colored cloth, or, portfolio covers are pretty and serviceable. They can also be made of white cloth, old sheets or pillow cases, and on these carefully-pasted borders of bright colored paper, pictures from fruit cans, magazines, advertising cards and illustrated cuts from papers. After a book is once commenced, you will be astonished to see how quickly it can be filled. Then there are the scrap-book and embossed pictures, which are so cheap and easily obtained in these days. Another way to make the books, is to place the picture only on one side of the cloth; after they are thoroughly dried and pressed smoothly with a half-heated flat iron, place two of the pieces together and button-hole them with a scarlet, blue or yellow zephyr, so as to make one leaf for the book. Make the stitches very sparsely, and when the leaves are all button-holed lay

part of the design is completed. Common bottle corks, of various sizes, are best for spires and columns. The outside ornaments—a cross or vane for the point of the spire, the buttresses, porches over the entrances, moldings around the doors, eaves, etc.—may now be added, and finally, the roof may be colored with a little Vandyke brown or burned umber, mixed either in turpentine or oil. A single coat will be sufficient, and if a rough appearance is desired a little fine sand may be dusted over while the oil paint is yet wet.

In case no large sheets of cork are within reach, small pieces of waste cork can be used for the purpose, by cutting them into square blocks of any size, only observing that they must fit smoothly on the edges; they can then be built up like mason work, with a little glue to join them. Be careful in all this work that the glue is not allowed to appear on the outside. Corinthian columns are made by gluing together bottle corks until the desired height is obtained, and then carving with a sharp knife to imitate the fluted sides, with square blocks for the bases and capitals.

Perhaps some of you may not be able to procure the sheet cork, but if they will cut large corks into shavings it will answer, by gluing these on a framework of thin wood, or stiff pasteboard, cutting out window and door holes, and marking into rough stone with black and gray crayons. By picking out the surface with a blunt knife the ruined parts may be simulated very naturally, while any ornamental carving, curious characters, and tracery found on old walls, may be imitated with lampblack, raw sienna, umber, etc., mixed in copal varnish. At the bottom, the walls may be further strengthened by gluing pieces of rough cork against them, to represent fallen arches, broken pillars, bits of wall, etc. Then, to imitate the ivy colored parts, paint the surface with glue or gum and sprinkle thickly with dried moss, affixing sprays here and there in a natural, graceful way.

From some shaded recesses thick masses should be arranged as though the luxuriant growth had fairly filled the cavity and come bubbling forth in wild, uncultivated profusion.

Broken columns and fallen blocks of stone, shattered capitals and ruined arches, are beautifully represented in cork by carving with a sharp knife, partially covering with moss and lichens, and touching up with suitable colors. A little wall and old gate are made with cork and darkened with sienna.

Buildings of this material may be introduced into rustic pictures with excellent effect, but they must be much smaller than for a model.

LANDSCAPES AND CASTLES.

Another variety of cork work, quite different from the above, is the landscape or pictured style. In this, fine shavings of the cork are used,

being cut into shapes to represent a castle, a lighthouse with rocks near by, a bridge, or whatever else may be chosen to form the design.

A little idea of perspective will be necessary, and the objects should be arranged and fastened with gum arabic on to a piece of white card-board, and the sky slightly tinted in water colors for a background. The irregular edges will increase the resemblance to distant hills, and sharp edges of thicker cork will represent the objects in the foreground.

In these landscapes no attempt is made to imitate nature in the variety of colors; the whole picture will wear the sombre shade of the cork itself, but the general effect is very pleasing notwithstanding, and the thin, rough shavings of the cork, showing the light background through the interstices, give a good idea of brown autumnal forests when gracefully grouped in front or on the sides of the picture.

A pretty picture is a distant castle, with thick masses of trees and bushes on each side of the picture, and a pretty bridge with arches. No cork is placed where the water appears. The card is left bare and then tinted like the sky with water colors. A little green moss should be neatly gummed on, which adds much to the effect, as it represents the ivy and other creeping vines growing over the walls of the castle and grounds.

CROSSES FOR CABINETS.

QUARTZ, MINERALS AND SHELLS.

Have a wooden cross made, twelve or fifteen inches high and one and one-half inches in diameter, with a base that has three steps (made by using three different sizes of blocks one inch thick); let the lower one be six inches square; have the cross fastened in the center of these steps. Cover this with putty (which must be used while moist), and place the quartz and minerals irregularly all over the cross; take a few of the minerals, and fine sand; pound up the minerals fine, sift the sand over the pounded mass and sprinkle it in the interstices made by the minerals not covering the entire cross.

One can be made of shells in the same way, only using small shells, bits of broken china, glass and sand to fill up the smaller spaces. Avoid regularity as that spoils the effect. Spar, quartz and mineral specimens may be preserved in this way, as even the smallest pieces may be used. With each piece numbered, and a corresponding catalogue giving number and description of specimen, these make a very valuable acquisition to a cabinet where all the articles are labelled.

CRYSTALLIZATIONS.

FERNS AND GRASSES.

Alum, if dissolved in cold water, will take about fifteen parts of water to one of alum, or a pint of water to an ounce of pure alum; but, by dissolving in boiling water, the pint of water will take up a pound of alum. It is by this process the crystals are formed, and herein is where many persons fail; that is, the attempt to crystallize by dissolving only the amount of alum that cold water will take, whereas the proper method is to continue adding alum until a "saturated solution" is formed, or it will dissolve no more, whenever large and heavy masses of crystals are desired; but if delicate and well-defined small crystals are formed, make a boiling solution of water, and only an ounce or so of alum, which will cover the objects placed in it while hot, with perfect crystals when it becomes cold. For an ordinary collection of grasses and ferns, sufficient for two bouquets or a basket, take a pound of alum and one gallon of water; boil until dissolved, and when cool, having tied the grass in small bundles, pour the solution of alum into a glazed jar or basin, and placing sticks across the rim, from side to side, suspend the branches from these so that they hang down and are immersed in the water; then place the jar in a safe place where it will not be disturbed during a whole night. Do not expect that the crystals will be always formed as soon as the solution becomes cold, for it may be twelve or fifteen hours, perhaps even longer, before the deposit commences.

When the grasses, etc., appear sufficiently coated, remove and hang them up to drain, and dry off. Slender grass should not be too heavily crystallized, as it causes it to bend too much to appear graceful. This, however, will be learned by experience. It is sometimes desirable to give the crystals a frosty appearance; this is done by placing them before the fire where they will dry rapidly, and gives them a white look, like crushed ice or frosted snow.

FRESH FLOWERS.

Make baskets of pliable copper wire and wrap them with gauze. Into these tie to the bottom, violets, ferns, geranium leaves, in fact any flowers except full blown roses, and sink them in a solution of alum—after the solution has cooled, as their colors will then be preserved in their original beauty, and the crystallized alum will hold faster than if dipped in a hot solution. When you have a light covering of distinct crystals that cover completely the articles, remove carefully and allow

it to drain for twelve hours. Common willow or fancy baskets for grasses or flowers are pretty dipped in this way. Cornucopias made in any fancy design and dipped in alum, or imitation coral receivers are each pretty for autumn leaves, ferns or grasses.

ORNAMENTAL GLASS.

Glass may be made extremely ornamental by the following process: From tarletan, Swiss or bobbinet, cut out a number of pretty designs; diamonds, circles, stars, rings, leaves, flowers, etc.; which paste in regular patterns upon the glass. Next make a hot saturated solution of Glauber's or Epsom salts, with which wash the glass. When dry, very fine crystallization will be formed. By a saturated solution is meant, to allow the water to take up all the salt it will possibly dissolve; keep the liquid constantly hot, and apply with a brush, not allowing it to cool in the least a single moment. Apply with a brush. Sal-ammoniac will also produce the same effect and form a different crystal. A beautiful effect is produced by the three different kinds of crystals; dissolving each one in a separate vessel. The one will give thread-like crystals, like rays of light broken into thousands of fine threads; the next four-sided prisms; the third six-sided prisms. Glass in windows thus ornamented is beautiful.

MANTEL ORNAMENTS.

Select a crooked twig of white or black thorn, wrap loose wool or cotton around the branches and tie it on with worsted; suspend in a deep jar. Pour the alum solution over it and allow it to stand twelve hours. Artificial spars are made by suspending in the solution, by a fine silk thread, a sprig of a plant, a piece of rustic wood or any other trifle. As the solution cools, a crystallization of the salt takes place, which resembles white spars.

For crystallizing wax flowers, use diamond dust, sprinkled over them; by slightly warming the flowers the dust will adhere better. By placing the dust in a pepper-box and a paper under the work, you will not lose any, as it is very apt to fly.

FRAME FOR WINTER SCENE

Take an old frame, cover with candle-wick wound closely around it, and lay it in alum solution sufficient to cover the front of the frame entirely, when it is immersed in it. Immerse the frame in this, and allow it to remain in it until the wick has absorbed all the alum water it will take up. Then remove and dry, and it will be found beautifully crystallized.

Procure a quantity of raisin stems, bits of rough bark, small twigs, etc., which also place in the alum until crystallized. When all are dry,

arrange the sprays upon the frame and fasten with white glue. Allow some drooping pieces to fall over the edges, like icicles; dry some threads, saturated in alum water, before a hot fire, which will appear like crusted snow and prove a beautiful addition when hung among the icicles and sprays of icy moss and branches. This frame placed around a winter scene, of any description, will be found an appropriate and elegant surrounding, appearing like snow and ice upon branches and bark of trees.

THE DAIRY.

CARE OF THE MILK AND BUTTER.

No woman can make good butter unless she is neat and keeps her milk pails, pans and strainer perfectly sweet and clean. The least impurity taints the milk and cream, and takes from the butter its sweetness. Milk clean, and the quicker the milking is done the more milk is obtained. As soon as a pail is filled take it to the milk-room and see that it is properly strained through a wire strainer separate from the pail, as it is more easily kept clean. Do not let the milk stand in the barn or barn-yards, as milk quickly absorbs any foul odor. Stone crocks or pans with flaring sides are better for the milk, and keep it purer and sweeter than tin. In winter, hot water should be poured into them, or else let stand in a warm place until they are thoroughly heated.

Skim each day, if possible, or at least do not let the milk stand more than twenty-four hours. Do not keep the cream in the churn, but in a separate crock, until ready to be churned, and every time fresh cream is put in, that in the crock should be thoroughly stirred, the new and the old all together. Souring does not injure the cream, but the milk should not be allowed to get watery, as this makes the butter bitter and flaky. Do not use a perforated skimmer, but remove a little of the milk with the cream, as it does not harm the butter and gives a more wholesome and better buttermilk, which is so often used by farmers' wives in various sorts of cooking.

If there is cream enough each day, it should be churned; this plan makes the best butter, although it takes longer to churn it. Do not let milk or cream freeze, nor let the milk thicken or get "lobbered" before the cream is taken off. The cream ought not to stand more than two days before churning, though in winter many do not churn oftener than twice a week. When ready to churn, scald the churn and dash, and put in the cream at a temperature of sixty-two degrees.

When the butter comes put a quart of cold water in the churn and gather the butter together with the dash. Then take it out with the

dash into a wooden bowl, and, with a wooden ladle and plenty of cool, soft water, work the butter until the buttermilk is all worked out of it. Do not work it too long as this injures the grain of the butter. If in cold weather, and the butter is long in coming, set the churn in hot water, or heat the churn first until it is as hot as the hand can bear it. Then put in the cream, and churn as steadily as you can. When it is moderate weather, don't heat the churn so hot. If in hot weather, and the cream does not come readily, set it in a pan of cold water until the right degree is attained. Do not churn in the cellar except in the warmest weather.

Before the butter is taken out into the bowl see that the bowl has been thoroughly scalded, which water let stand in the bowl five minutes before using. Pour out and rub both bottom and sides with coarse salt, to prevent the butter from sticking. Rinse thoroughly, and fill with cold water to cool. Use the best of dairy salt for the butter, in the proportion of a half ounce of salt to a pound of butter, if for table use; if for packing, three-fourths of an ounce of salt will not be more than sufficient. After salting, cover with cotton cloth wet in salt and water: set in the cellar until morning, when give it a second working over to get the remainder of the buttermilk out, else the butter will become rancid.

If the butter is to be put up in rolls, dip a cheese cloth in salt and water and put round each roll; if in jars put a layer of salt at the bottom of each jar; pack down the butter tightly; put a layer of salt on top; then a wet cloth; then more salt, and it will keep splendidly. If put in a crock in layers, first put in a layer of butter—all that is in that churning—then lay a cloth wet in brine over it, and leave it until ready to put in the next churning; then remove the cloth, put in the butter, pressing it down firmly, and lay the cloth over it again, and so on until the jar or crock is filled. When the butter is cut it will come out in layers, the same as it was packed. If packed in tubs (ash are the best, don't pack in pine, or it will taste of the wood), soak the tub for twelve hours in strong brine, put in a layer of salt in the tub and then pack in the butter. Fill in the same way as the crocks (above described) are filled, and finish by laying over the butter a cotton cloth (from which the sizing has been washed), soaked in strong brine; nail up the tub and set away until ready for use.

THE DINING ROOM.

ARRANGING THE TABLE.

The neatness and taste with which a dinner table is arranged add greatly to the comfort of dinner. Excessive display at a private dinner table is not in good taste, and renders the feast uncomfortable. Huge edifices of plated ware, gigantic bouquets, and lofty sugar castles have given way to dainty bouquets in fragile cut glasses, and low banks of mosses and ferns. One of the greatest errors is the uncomfortable placing of the straight table. The general character of a dinner must be more or less informal. If the room is large enough, a table in horseshoe form should be used. The T form of table is sometimes used, and this can be improved when the lower portion of a T is extended parallel with the upper portion, like an H. Guests are more at ease, and, without crowding, everybody is in proximity with his neighbor.

All strange contortions of linen, where napkins are folded and crumpled into plaits and fans, should be forbidden. These are only used in hotels and restaurants. The marking of napkins with large monograms of red, or any color, should also be avoided. If any garnishing is attempted, a few sprigs of parsley, celery, fine lettuce, or slices of lemon may be used. Very much of this ornamentation is considered vulgar. The use of the large castor is also dying out. In France the castor is seldom put on the table, but simply a vinegar and oil cruet.

The knives and forks should be placed at each plate; the knife at the top of the plate, with its handle towards the right hand, and the fork at the left-hand side of the plate; the tumbler, napkin and salt at the right-hand side. The plates should be warmed slightly at all seasons, and can be placed either in a pile in front of the carver, or one at each seat. The latter is the best way if servants are employed as waiters; yet frequently, when no one but the family are present, after the glasses are filled and the bread handed around, the service of the waiter is dispensed with until the course is to be removed and the dessert is placed upon the table.

A dinner service consists of a covered soup-tureen and ladle, and deep plates for soup, platter and plates for fish and meat, deep covered dishes for vegetables, a gravy tureen, salad bowl, cheese tray, sauce boat and pudding dish, with small plates for dessert. Some kind of salad is usually placed on the table with the roast, and cheese accompanies the dessert. Plain white dishes of stone or French china are in perfect taste, and, with a snowy cloth and nice glassware, they set a

table beautifully. The *epergne* for the center may be composed of two large glass fruit stands—one upon the other—filled with nuts and apples. On either side, towards the ends of the table, put well filled celery glasses, and disperse about the table small dishes of chow-chow, jellies, pickles and crackers.

At a private dinner table an infinite number of side dishes is dispensed with, as this disturbs the harmony of the table. Although it is the common practice to hand dishes around and let each guest help himself to what he pleases, yet there are some housewives who like to have everything on a side table, and dispense the side dishes themselves. Still, it looks more hospitable and less formal to see the host and hostess at the table and all enjoying good-time cheer together. An ideal hostess is one who presides quietly without any of the flutter and nervousness peculiar to some women.

Bread for the dinner-table should be cut in thick squares, by dividing a thick slice into four squares, and then placed in the folds of the napkin. Soup is the first course. All should accept it, even if they let it remain untouched, so that the servant will not serve one before the rest. Fish follows soup, which may be declined if one chooses, and after this the meats and side dishes. These rules are safe to follow, being general ones and not autocratic, but are used generally in different parts of the United States.

Above all, remember: That the pleasantest dinners are those where the hostess suffers no anxiety; where every dish is perfection of its kind, and no awkward mistakes are made by the attendants. The latter should be perfectly well trained in what they have to do, and tolerably familiar with the house and its appointments. The following rules will serve for the guidance of inexperienced hosts: Give dinners within your means. Do not make experiments. Either use the dishes in which you excel, or hire a good cook to give you a variety. Never apologize for a dish. If it is not good, keep it off the table. Always invite people of congenial tastes and friendly feelings. Do not give large parties if you want your guests to enjoy themselves. In the arrangement of the table, a spotless cloth, clear glasses and shining cutlery feast the sight before the substantial meal begins.

NATURAL TABLE ORNAMENTS.

In these days of pretty china, colored glass and bright silver, table decoration is much simplified, but there is nothing prettier than flowers at any time. Old-fashioned bowls of china are beautiful filled with roses, with sprays of smilax or trailing ferns drooping gracefully over the edges. Small low glass dishes, filled with ferns and flowers, are very effective. Pans of glass or tin, in shapes so arranged as to form crosses, bridges, or wandering lines of flowers, are cheap and pretty.

A small tray, either circular or oblong, if filled with wood moss, nicely cleaned, and left to droop well over the edges, makes a good foundation for table decorations, especially in town, for, if the moss is dampened thoroughly by sprinkling, it will keep its color for weeks. About half an inch of water should be left in the bottom of the tray. Place in the center a cluster of tall, deep red roses, for example; then place around them, so as just to show a rim of moss, a row of yellow, then a row of white roses, until the tray is filled to within about two inches of the edge, and border this with a row of blossoms turned outward. Wild violets and all low growing flowers, are very effective, arranged in this way.

Trails of smilax coming from the edge of the tray and wandering among the dessert dishes are very pretty, and ground ivy is useful in the same way. If flower pots are used on the table, four of them, connected by arches of willow, the cross corners decorated with ivy, are light and pretty. These arches, covered with any creeping plant, are exceedingly graceful. Ferns are always a favorite decoration. Crosses of four fern leaves placed down the sides of the table, with a camellia blossom in the center of each, are very good. If alternately pink and white, the effect is increased. Banks of ferns, in which flowers are placed as if they are growing, arranged in the center of the table, make an exceedingly pretty grouping.

Baskets edged with ferns and vines and filled with roses make very pretty pieces for the ends of the table, or three of them, one built upon another, make a beautiful center piece. A large sheet of glass, edged with grasses and moss, upon which lie water lilies, is both a novel and cool decoration for summer, especially as water lilies come in the warm season. A high glass dish filled with floating lilies and leaves is also a pleasing decoration. Where candlesticks are used small garlands of ferns and flowers enwreathing the standards add greatly to their beauty, particularly if the blue flowers are used upon the silver candlesticks and scarlet on the brass or bronze. Small vases with but a single flower and a few green leaves or ferns are all the flower decoration needed for a small dinner or lunch party.

The two great points to be remembered in arranging flowers are to use enough green and not to place the flowers too formally. Avoid stiffness and "set" bouquets; try to dispose them lightly and gracefully, giving to each flower its own leaves. There must, however, always be more green than is afforded by the leaves attached to the flowers themselves. Ferns always look well, and harmonize with everything, and when not attainable, the leaves of azalea or spiræa are extremely useful. Common field grasses can also be used with great advantage, and as a background some pieces of box will often be found extremely useful. In placing flowers in troughs it will be found very convenient to use

damp sand instead of water, as the flowers remain exactly in the position in which they are placed, and, as they do not lean against each other, fewer of them are required.

THE ART OF CARVING.

In preparing meat for the table, and in laying out the table, reference ought first to be had to the carving department, a very onerous one to all and to some a very disagreeable one. The first requisite is a sharp knife, and if to be used by a lady, light and handy, dexterity and address in the manner of using it being more required than strength, either in the knife or the carver. First a napkin should be spread under the platter so that the edges are hardly discernible, and yet large enough to protect the cloth, so that it may be clean when the platter is removed. The seat should be sufficiently high for the carver to have a complete command over the joints, and the dish should be sufficiently deep and capacious so as not to endanger the splashing of the gravy. It should also be placed as near to the carver as possible, leaving room for his or her plate. A knife with a long blade is required for a large fleshy joint; for ham or bacon, a middling sized, sharp-pointed one is preferable, and for poultry or game a short knife and sharp-pointed is the best. Some like this knife a little curved.

As fish is the first thing to be carved or served, it has first place. In helping fish take care not to break the flakes, which in cod and fine, fresh salmon and some other sorts, are large. A fish trowel is necessary, not to say indispensable in serving many kinds of fish, particularly the larger sort.

In carving salmon cut slices along the back-bone and also along the flank. The flank or thin part is the best and richest, and preferred by all gourmands. The back is the most solid and thick. The tail of salmon is not so fine as other parts. The head is seldom used. The liver, milt and roe are generally served, but seldom eaten.

In carving mackerel the trowel should be carried under the meat, horizontally over the back-bone, so as to raise one side of the meat from the bone. Remove the bone and serve the other side of the fish. When fresh, well cleaned and well done, the upper end is considered the best.

In carving fowls, as the legs are always bent inwards and tucked into the belly before it is put on the table, the skéwers by which they are secured ought to be removed. The fowl should be laid on the carver's plate, and the joints as they are cut off placed on the dish. In taking off the wing, the joint only must be divided with the knife, for by lifting up the pinion of the wing with the fork, and then drawing it towards the legs, the muscles will separate in a much better form than you can effect by cutting with a knife. Next place the knife between the leg

and body and cut to the bone; turn the leg back with the fork and the joint will give way if the fowl be young and well done; the neck bones are taken off by putting in the knife and pressing it under the long, hard part of the bone; then lift the neckbone up and break it off from the part that sticks to the breast. The breast itself has now to be divided from the body by cutting through the tender ribs close to the breast quite down to the tail; then lay the back upwards, put the knife into the bone half way from the neck to the rump, and on raising it the lower end will readily separate. The first thing to be done is to turn the rump from you and neatly to take off the two sides. Each part should be neatly arranged on the dish, or served out as desired by the guests. A turkey should not be divided until the breast is disposed of. Begin cutting close to the breast bone, scooping round so as to leave the mere pinions. Each slice should carry with it a portion of the dressing or force meat, with which the craw is stuffed.

Partridges are carved like fowls, but the breast and wings are not often divided, the bird being small. Pigeons may be cut in two, either from one end to the other of the bird or across. A goose or duck should be cut with as many slices from the breast as possible, and served with a portion of the dressing to each plate. When the meat is all carved, and not till then, cut off the joints; but, observe the joints of water fowls are wide spread and go farther back than those of land fowls.

A roast pig is generally slit down the middle in the kitchen, and the cook garnishes the dish with the jaws and ears. Separate a shoulder from the carcass on one side and then do the same thing with the leg. Divide the ribs, which are frequently considered the most choice part, into two or three helpings, presenting an ear or jaw as far as they will go, and plenty of sauce. Some persons prefer the leg because not so rich or luscious as the ribs. The neck end, between the shoulders, is also sometimes preferred. The joints may be divided into two each, or pieces may be cut from them.

In carving beef, mutton, lamb and veal, thin, smooth and neat slices are desirable; cut across the grain, taking care to pass the knife through to the bones of the meat.

A ham may be carved in several ways. First, by cutting long, delicate slices, through the thick fat, in the center, down to the bone; or by running the point of the knife in the circle of the middle and cutting thin, circular slices, thus keeping the ham moist, and last and most economically, by beginning at the knuckle and slicing upward.

A tongue should be carved as thin as a wafer, its delicacy depending a great deal on this, and a well cut tongue will tempt the most fastidious. A beef's heart should also be cut in the same way.

BREAKFAST PARTIES.

These are becoming fashionable, because less formal and not so expensive as dinners. The courses are served exactly the same as dinners, only there is a feeling of freedom and jollity foreign to the care and responsibility of dinner giving, enjoyed both by the guests and hostess.

Oat meal porridge and cream is the first course, and if well cooked is a palatable and agreeable dish. Oranges, melons and fruits are brought on after the porridge. The coffee is set before the mistress, with cups in their saucers, in front of it in one or two rows. Here is an opportunity for using the delicate china cups and saucers, quaint coffee-pot and its attendant service.

The meat with plates is set before the host, flanked with potatoes, crisp and brown, and eggs served as omelettes or in other ways. For an ordinary table one castor is sufficient and this should be a low one. The course of meat and vegetables is then followed by hot fried mush and cakes, and then the coffee. Honey or maple syrup for the cakes or mush is served in small dishes. Butter is served in small pots with a lump of ice. Hot biscuits, buns or waffles are delicious with the coffee and are often served with it.

The table linen may be white, with scarlet border, with a scarlet and white napkin under each plate. Very little silver is used at breakfast parties as it is too cold looking for a cheerful breakfast table, but instead bring on the odd china, colored glass, and anything and everything that will give an air of brightness to this morning feast.

CHRISTMAS AND NEW YEAR'S DINNERS.

At the holiday season nearly all like their tables arranged with more elaboration than at any other time, especially if there are children in the family. To please them—and the grown people too—in place of gas use wax candles, and if you have old-fashioned candlesticks or candleabras, so much the better. These candles give a soft, mellow light, pleasing to the eye, and also a better effect to the decorations. In addition to the plants and flowers mentioned above, ferns and autumn leaves may be added; also holly leaves, placed in borders around the dishes and plates, and colored candies, sweets and crystallized bon-bons and fruits can be strewn around in small baskets with great success. Foundations of stout white paper, covered over with soft fluffy cotton, frosted over with alum crystals, make a very pretty foundation for high dessert dishes or epergnes. Deep glass dishes and baskets with handles, wreathed over with ferns or trails of plants, can be filled with nuts, candies and raisins, and sunk into beds of moss.

The long, unbroken bars of candy-sugar look well in quadrangle

piles of alternate white, red and yellow. Slender glasses or vase pots, with plants and feathery grasses, can be inserted into these piles. The ends of the bars should be allowed to advance well at the corners, the same way as building-wood is stored. Fine-pointed sticks, with crystallized fruits run on them, or simply figs or French plums, can be piled in the same manner. Handsome bunches of fresh or dried dessert grapes or raisins can be suspended on rustic gypsy sticks, either in the center or at the ends of long tables. Christmas and New Year's cards laid into the napkin are also a welcome surprise to the guests upon opening them. When flowers are not readily obtained and a large center-piece is deemed necessary, it can be made by setting one tall dish within another, and covering the erection with a vase filled with ferns and Christmas holly, with its red berries. Then fill the dishes with oranges, red apples, white grapes, raisins, bananas, and anything else that is obtainable and that will add to the beauty of the structure. Mottoes, lady-fingers and showy little fancy cakes can be used to fill up the interstices. These home-made center pieces are often prettier than anything that can be procured at the confectioner's.

NEW YEAR'S RECEPTION LUNCHESES.

The mode of setting the table and decorating is a little different from that intended for a dinner party. A snow-white cloth of the finest damask, beautiful china, glistening cut glass and polished plate are essential to these reception lunches. Choice flowers, ferns and mosses, tastefully arranged, add much to the beauty of the table. Napkins should be folded square and placed with a roll of bread on each plate. The dessert is placed on the table amidst the flowers, the natural fruit garnished with green leaves, and the crystallized in tiny-fluted and lace-bordered, white paper shells, piled on their respective dishes. An epergne or low dish of flowers graces the center; stands of bon-bons and confectionery are ranged on both sides of the table with a comfit-dish of nuts and raisins at each end. These complete the necessary decorations.

High standards are now replaced by low dishes of majolica, crystal, iridescent glass or silver, filled with fruit or flowers. Tall dishes only serve to hide the faces around the table. Small bouquets can be placed at each plate, and the new Dresden china and majolica ware, in its various and unique designs, are very beautiful filled with ferns and flowers, and trailing vines falling over the edges. These can be scattered about, according to the taste of the one who arranges the table, with here a figure of a girl holding a basket of flowers; there a youth guiding a wheelbarrow laden with mosses and ferns, and here and there a tiny rose-bud in its nest of green, dotting the snowy cloth with bright coloring. The various-shaped glasses, decorated china, and many-hued wares enliven and add much to the beauty of the table decorations.

Cold game and poultry, lettuce, celery and lobster salad, tongue, ham, potted meats, dressed chicken, pies, jellies, ices, cakes and fruit are served in many ways. Some of the most charming lunches given are those the least expensive. Where everything is good in quality, and the dishes are well dressed, and the guests congenial, a degree of success will be insured that will be pleasant to both guests and hostess.

DISH WASHING.

UTENSILS AND METHODS.

In the first place, be provided with a mop made of coarse crotchet cotton, tied or crotcheted in tassel-like form around a handle, which should have a neatly turned knob at the end for this purpose. The mop will enable you to use the hot soap-suds, which is indispensable for making glass and silver sparkle and shine as they should do when properly kept.

The best pan for washing-up purposes is of tin, made in oval form, with a partition in the middle, and a very small tray inserted at one end for holding the piece of hard soap that will be needed from day to day, and thus saved from being wasted. The pan should be large enough to hold two gallons of water at least in each division. Half fill one side of the pan with nice hot soap-suds, and the other side with an equal quantity of clear, hot water for rinsing purposes. Wipe china and glass immediately from the pan, one piece at a time, with a dry towel. The provision of at least three clean linen crash towels should be made for the washing-up of a medium-sized family for a single time, and one of very strong, stout linen for the wiping of knives, and then the equipment will be complete.

Each household should be provided with at least twelve tea towels and six knife towels, and arrangements made for having them as regularly laundered as any other articles of household use.

Then it is important that the things be taken in proper order. First, the glasses, taking care to hold them obliquely, and not let the heat of the water strike them too suddenly; also, in summer time, see to it that all ice and ice water are emptied from them some little time before commencing. Secondly, wash all the silver and plated ware save the forks, rubbing them hard, each article separately, as you take them directly from the hot rinsing water. A piece of chamois skin should be at hand for further burnishing; silver thus attended to daily seldom needing a special day of rubbing and cleaning. If spoons have been discolored by egg or mustard, rub them over with a paste of Spanish whiting and water mixed smoothly; let it dry upon them and then rub

off with a dry flannel cloth. Thirdly, wash the cups and saucers, the pitchers and every article which has not come in contact with grease; then the plates and dishes, renewing your soap-suds if needful, and lastly, the knives, taking the greatest care, if they have ivory handles, not to let them be submerged or even touched by hot water. Ordinarily when put off to the last, the water will be no more than lukewarm when you get to them, but be very sure to ascertain the fact if you would preserve your cutlery for any length of time.

DUSTERS.

HOME-MADE FEATHER ONES.

The feathers of the common barn yard fowls can be used for this purpose and made into handsome brushes with little trouble and expense. Separate the various kinds, reserving the prettiest for the outside; then put them into tin pans and place them in a moderately heated oven to become seasoned, but not baked. After this is accomplished take a light hammer and flatten each quill.

If any old feather duster handles are to be found, you have a treasure; if not so fortunate you can easily improvise a handle from the rounds of old chairs, or an old broom handle ebonized or stained will answer every purpose. Have a quantity of glue prepared, and keep the water surrounding it constantly boiling hot. With a sharp knife or saw, notch out a series of grooves in the lower part of the handle, about an inch apart, and with a ball of smooth hemp twine, proceed to tie on the feathers. Taking the handle in the left hand, dip the end into the glue, and quickly arrange a number of the smaller and softer feathers around the flat part, above the first groove, saturating the twine with glue; draw it twice around in the groove and over the feathers, having previously made a knot in the end, and fastening with a strong tack in the very end of the handle. Keep adding rows of feathers and fastening with twine, applying hot glue to each part until the entire is covered. Then taking the long feathers, carefully bend them until they form a border, gracefully curved outward, as in the regular dusters. Finally, with a brush, apply hot glue until all the interstices are filled, then wind with twine until quite uniform. While wet, cover quickly with plaster of paris, using a spoon to fill in among the quills. Let it become perfectly dry, when the feathers will be found perfectly secure, forming a solid mass around the handle.

Now, measure the size of the brush, cut out a piece of leather (colored) or oilcloth large enough to cover it, and glue the edges neatly together, first pinking out the lower part. When dry slip this band over the glued

part of the feathers, and with small gilt-headed tacks nail a band of galoon, ribbon or cloth, pinked on both edges, over the upper part.

Thus finished the home-made brush is as neat and pretty, and certainly as durable, as the high-priced ones sold in the stores.

EASTER EGGS.

MOTTOES AND DECORATIONS.

If mottoes are to be inscribed upon Easter eggs, let us provide ourselves with the sharpened end of a white wax or adamantine candle. Having first submerged the eggs in hot water, write on them with the candle end such words or draw such figures as you fancy. The wax or oil will serve the same purpose as what is termed a resist in the process of printing calicoes, and prevent the dye from adhering.

Now, as we shall like our eggs of various colors, we begin with red : For this purpose, Brazil wood and also cochineal are used, either dye to be set with a little alum ; boil in a tin vessel. Have the dye-stuffs well dissolved and strained from impurities before immersing the eggs, and then, if you keep them stirring all the while, they will be painted over evenly.

If you want speckled eggs, dot about with white wax or oil, as you did for your mottoes, and the desired effect will be produced. A neater way though, of engraving eggs is to dye them first whatever color you wish, and then with a penknife scrape upon them any device that occurs to you, leaving thus a tracery of white upon a colored ground. Logwood chips will produce a dark purple dye, to be set with a small bit of copperas.

A good yellow may be got by boiling the eggs in onion skins, steeped in hot water, or by taking two parts of black oak bark, and one part of hickory and boiling in water, with a lump of alum for the mordant. Or, if you wish some eggs yellow, and some green, first dye your eggs in a pan of hot water colored with turmeric tied up in a little muslin bag, and when you have dyed as many in that way as you wish, stir into it enough of druggist's blue indigo to produce the desired shade of green. Some children are satisfied with simply boiling their eggs with grass to color them green, and Scotch brown blossoms to dye them yellow.

The aniline dyes are very good for this purpose and yield fine results with little labor. They are soluble either in water or alcohol, and impart their brilliant hues when applied cold. A few cents' worth will color as many as you wish.

A pretty way to arrange these for the table is to put them in small fancy baskets, among mosses and ferns. autumn leaves or grasses.

There can be a deal of taste shown in the arrangement of these, and they make a very pretty table ornament. The scrapbook pictures are very pretty for this purpose, and should be pasted on with the white of an egg. Tiny flowers and figures are best for this purpose, and one sheet will decorate quite a number.

Rustic work of twigs and mosses, arranged on the table in the form of a bird's nest, filled with the variously colored eggs, and supported on boughs of rustic twigs covered with green or gray wood moss, or the silvery gray Southern moss, is an odd conceit, and also a very charming one. Above the nest may be perched a stuffed bird, either of large or small species, according to the size of nest, which addition adds greatly to the general effect.

An old German custom, and one that is now being followed by the Americans, is that of making Easter cakes and sending them around to intimate friends, with the compliments of the giver. A late American fashion is to send out illuminated or water-colored cards to intimate friends, with the name ascribed thereon, and sometimes a motto is added.

In Norway and Sweden the salutation on Easter morning is "Christ has risen." "He has risen indeed," is the response.

EMBROIDERY.

APPLIQUE WORK.

It is necessary in the first place to purchase a complete set of stamping tools to secure accuracy of outline in patterns, stars, circles or diamonds, but the patterns are procurable in all varieties already stamped out of velvet cloth, satin or silk. When you have selected your pattern baste it carefully down upon the material for your background, always having either fabric or color in contrast. Velvet on cloth, silk on velvet, cloth on silk—any combination most effective to the worker's eye—can be used. When carefully basted down, work the edge carefully in satin stitch, or run on a cord or braid, carefully covering the edge of the applique on both sides. Satin, coral knots and chain-stitches are much used. To make a butterfly, cut it out of yellow flannel or velvet, and baste it on whatever you intend to make; buttonhole the edge down with black silk; shade the wings with black, in satin stitch. For the dots on wings cut a piece of dark blue velvet, and buttonhole around with black silk; shade the body same as the wings. Flowers, leaves, and a great many other things can be made in the same way.

Fruit, designs in all its varieties, is very much employed for applique work in the decoration of chair backs, fireplace curtains, brackets, pan-

els, etc. For example, in the center scallop of a small black satin bracket droops a cluster of pears, whilst on the smaller side ones appears a pomegranate. A handsome black curtain band exhibits diagonal divisions, separated by groups of four lines in gold filoselle, inclosing a never ending scroll wrought in greenish-yellow. The large spaces are filled in by pine-apples, and from their embroidered stalks hang bunches of purple grapes. Both kinds of fruit are inlaid in silk or cloth, gummed on and worked over with filoselle, which indicates the faceted surface of the pine-apple and the bloom of the grapes, at the same time faintly outlining them. On a cushion, also in black satin, is delineated a vine, with branches, leaves and ripe fruit overhanging a stream, simulated by a few stitches in white and blue; a wild duck embroidered in bright tints animates the scene. The same purple grapes alternate on a pale blue valance, with bunches of shaded cherries. Another peculiar valance, reproduced on gray cloth, has Egyptian heads in clay-brown color. Oranges, apples, and peaches in their various stages of ripeness, compose bouquets for the centers of ottomans, piano stools, antimacassars, etc. In this case the corners are generally rounded by a fan of ruby network in the whole twelve strands of the filoselle, caught down with cross stitches of gold silk. Between each fan spreads a smaller curve.

A very nice way for a table bordering in applique is to take a piece of fine black cloth the length required; cut circles on paper the size of a silver dollar; with a piece the size of a silver ten-cent piece cut out the center; cut circles in colored llama cloth large enough to cover the paper ones; these are to be tacked down to the cloth with a piece of military braid, threaded through the circles; they are then sewn on each edge to the cloth in buttonhole stitch with gold-colored embroidery silk; gold beads are then sewn on the edge of circles and braid. The colored rings are to be put on in the following order: Drab, crimson, blue, yellow, violet, green, pink, drab, crimson, and so on in regular succession again. This makes a very handsome bordering for a table or mantelpiece, and the color of the material and rings may be varied to suit the taste of the worker.

CREWEL STITCH.

Cut the skeins of crewel twice and put them in thread papers. Begin with the stalk of your design; work in cord stitch (as in French embroidery), working toward the right and left. Wherever it is practicable, work in curved lines. When you have reached the top of your work, turn it around and work towards the bottom, then again upwards so as always to work from you.

If you begin with the central vein of a leaf continue to work from the center to the edge. Never work between two lines of stitches, so as to

fill up, as it were, between work, as this plan will entirely spoil the effect of the stitch.

In a jasmine you have two stitches, the cording stitch and the knot stitch, which forms the center of the open flowers.

To make a knot stitch, your needle and crewel must be pulled through to the front of the work, exactly where you desire the knot to be. Hold the crewel down with the thumb of the left hand, and twist the needle twice or thrice, according to the size of the knot required, through the part of the crewel which is tightened by the left thumb. Continue to hold the crewel with the left thumb, and turn the needle quite round towards the left with your right hand. Insert it the distance from the place it was brought up. Continue to hold the crewel with the left thumb until you have drawn the knot to its proper degree of tightness.

Cording stitch and satin stitch are much employed in working buds.

KENSINGTON STITCH.

This is as nearly as possible no definite stitch at all, but much like drawing done on cloth with needle and thread, a single thread stroke, or "stitch," representing each pencil stroke, however long or short, only that curves, of course, can only be done by a succession of short strokes of the thread. The stitches are mostly made in the "back-stitch" manner, and are regulated by no rules whatever, either as to length or direction, but by the eye alone, the object being to produce the effect of the design in the quickest way. It is done with embroidered silks or worsteds on articles not intended ever to be washed; can be made very effective and is not at all tedious. Any one able to use a needle and thread at all knows all the mechanical manipulation necessary; but in order to produce the beautiful designs given in the fashion or ladies' magazines for borders, etc., worked in this stitch, you must be able to copy the pattern by your eye alone, as in drawing.

The very useful and widely adaptable embroidery stitch now called "Kensington outline," is different from the above, being produced by a succession of stitches all exactly alike. It is the best of all stitches for the pretty outline designs, resembling etchings, now so fashionable for working with colored marking-cotton on handkerchiefs, table napkins, and many other articles destined to form an intimate acquaintance with the washtub. These designs have no filling in, all that is worked being the outlines together with such lines as, in a pen and ink drawing, would be put in to mark the folds of drapery and so forth. And one can copy a little outline picture on the white goods where it is to be worked, by placing the goods over the picture (holding against the window-pane, if necessary) and marking the lines with a lead pencil; then all you have to do is to follow the pencil marks with your Ken-

sington outline. A line of this stitching looks on the right side like a small, twisted cord, and on the wrong side appears as a row of ordinary, plain hand-stitching. By this description, many ladies will recognize Kensington outline stitch as only a new name for their old friend "stem" or "cord" stitch.

MORESQUE APPLIQUE.

This is a beautiful style of fancy work. It is very rich and striking, yet has a delicacy that renders it only proper for dressy, light articles, such as fans, cravat ends and similar objects. To make it, take a foundation on any plain shade of silk, upon which trace a design. Gold thread is then laid over the design, which usually resembles a lace pattern. Work over the gold thread in rather far apart button-hole stitch, with different colored embroidery silks. After the work is accomplished, the superfluous silk is cut away between the design with sharp scissors, as it used to be done in the lattice-work embroidered collars, once such fashionable fancy work. Care must be taken to have loops or lattice of gold thread connecting the leaves, etc., of the design so as not to lose any portion when trimming out. Also leave loops of gold thread around the outer edge to form a pearl. This work, which looks like "applique," is made in shapes to fit the outside sticks of a fan and glued on, or an edge is applied to the silk or satin tops, or, in any way the fancy may suggest as being appropriate for this really elegant work.

SILK EMBROIDERY.

Embroidery after nature, or "painting in wools," consists in working flowers in their natural forms and colors, and can only be done by persons who have a knowledge of painting. First, the flower must be drawn boldly on the piece of coarse, unbleached linen. The margin of the petal is worked in long, close stitches, making a firm, thick edge half an inch deep, the threads lying in the direction of the veins of the petals. Other shades are then worked in to fill up the petal, in long, unequal stitches, care being taken to bring the needle up in the middle of the threads forming the margin, so as to blend the work and make all smooth. Both in leaves and flowers it is necessary to place the stitches in the direction of the veining. When the flower is worked, veins in a darker shade can be added, if the nature of the bloom requires them, or spots of any size or shade. Middles are worked in the knotting stitch thus: Wind the silk twice around the needle and push it down in exactly the spot where it was pushed up; let the silk be drawn through slowly, being careful it does not tangle, and the twist around the needle will form the knot. If great care is taken not to draw the hand tight in the working no anxiety need be felt as to the apparent

puckering. When the work is finished it must be stretched, face downward, on a board and strongly starched at the back, then dried quickly and removed, when the effect will satisfy the most fastidious judge; the flowers stand up from the ground, which is now quiet flat, and really seem as if they could be taken up. Those who do this work become fascinated by it, and it is quickly done as well as being so effective. Sometimes a groundwork is added of feather stitch in black machine silk. This has the effect of a tracery background, neither heightening the effect of the flowers nor detracting from it, but disguising the roughness of the material and preventing its soiling so quickly.

ENTERTAINMENTS.

ANNIVERSARY WEDDINGS.

The first is the paper wedding, which takes place one year after marriage. The invitations should be issued on a gray paper, representing thin card-board. The presents, if given, should be solely of articles made of paper.

The wooden wedding is the fifth anniversary of the marriage. The invitations should be on thin cards of wood, or they may be written on a sheet of wedding note-paper, and a card of wood (plain or painted in some pretty design) inclosed in the envelope. The presents on this occasion may range from a wooden spoon to a complete set of parlor or chamber furniture.

The tenth anniversary of the marriage is called the tin wedding. The invitations may be made upon cards covered with tin-foil, or printed upon heavy silver card-board. The guests have the whole list of articles manufactured by tinnery art, to select from here.

Next is the crystal wedding, on the fifteenth anniversary. Invitations may be made on thin, transparent paper, or colored sheets of prepared gelatine, or on ordinary wedding note-paper, inclosing a sheet of mica. The guests will make offerings to their host and hostess of trifles of glass, which may be more or less valuable, as the donor is inclined.

The china wedding occurs on the twentieth anniversary. Invitations should be issued on exceedingly fine, semi-transparent note-paper or cards. Various articles for the dining or tea-table, for the toilet-stand, vases or mantel ornaments, are all appropriate for this occasion.

The silver wedding occurs on the twenty-fifth marriage anniversary. The invitations issued should be upon the finest note-paper, printed in bright silver, with monogram or crest upon both paper and envelope, in silver also. All presents should be of silver.

The close of the fiftieth year of married life brings around the appro-

priate time for the golden wedding. The invitations for this golden celebration should be printed on the finest note-paper in gold, with crest on monogram on both paper and envelope in highly burnished gold. The presents offered are also in gold.

Few, indeed, may celebrate their diamond wedding. This should be held on the seventy-fifth anniversary of the wedding day.

It is not required that all guests at such weddings should donate gifts. The donors on such occasions are usually only members of the family or intimate friends. The invitations vary somewhat in their wording, according to the fancy of the writer, but they all are similar. They should give the date of the marriage and the anniversary. They may or may not give the name of the husband at the right-hand side and the maiden name of the wife at the left. What the anniversary is should also be indicated.

The following form will serve as a model :

1849—1874.

The pleasure of your company is requested at the Silver Wedding Reception of

MR. AND MRS. WILLIAM AUSTIN,

On Thursday evening, November 13, at 9 o'clock.

R. S. V. P.

909 Arch street.

A variation of the dates and the insertion, in the place of the word "silver," of "paper," "wooden," "tin," "crystal," "china," "golden," or "diamond," will make this form suitable for any of the anniversary weddings. It is not unusual to have the marriage ceremony repeated at the silver or golden weddings. This gives them a certain impressiveness and solemnity, to see a husband and wife who have remained faithful for a quarter or half a century publicly renewing their vows of fidelity and love, which then can only mean, "till death do us part."

COFFEE OR TEA-PARTIES.

It used to be and is still the fashion in the country to give a tea-party, where no particular fashion is followed, only all are welcomed with an old-fashioned cordiality and freedom. Now the city people are following in their footsteps, only in order to give it the stamp of foreign birth they call them "coffees" and "kettle-drums." At one we drink coffee, the other tea, with its usual accompaniments of sandwiches, salads, biscuits, cakes and pickles, which are served in an informal manner. The tea-table is usually spread in the back parlor, or room adjoining the parlor, and the ladies of the house prepare the tea, and they (without the aid of servants) attend to the wants of their guests. Chocolate, and sometimes beef tea, is served also. Here is a fine opportunity to show the old-fashioned and odd pieces of china (if

you are fortunate enough to possess any), for where every cup is of different style, your china, at least, will be a success. The dress should consist of a calling costume. The apartments should be decorated with plants and flowers. Invitations can be written, or given verbally; if written, in one corner of the card should be written the hour, with the specified date, and tea should be served shortly after the hour given. Oftentimes dancing or card-playing follows the tea; and the guests remain until ten o'clock, or even later. In this case the bonnets or hats are removed when the visitors enter. The usual custom is to leave within an hour, and you should then make your adieux to the members of the family. Introductions are not often given, but all can feel at liberty to converse with one another. Evening "tea-parties" or "coffees" are gaining much favor, and are kept up till quite late hours. Little tables are placed about the rooms, and all sit around them at lunch, and are as jolly and informal as possible. After a few days a ceremonious call should be paid by the guest, not to exceed ten minutes.

KETTLE-DRUMS.

A kettle-drum is distinguished from a calling day inasmuch as it is a special, though light, entertainment, and consequently invitations are given out and refreshments are offered. Naturally there is less formality at a kettle-drum than at a larger day reception, but courtesy and high breeding are never out of place, whether the occasion be an important or an indifferent one; and although much of the trouble and expenditure of a formal party can be dispensed with, a lady will take pleasure in making everything as bright and enjoyable as possible.

Invitations to a kettle-drum may be given solely in the name of a lady. It is not necessary, as on other occasions, that the name of the husband should be joined with that of the hostess, but if she has a daughter who is in society, her name should also be given.

This should be written upon a card and inclosed in an envelope, and sent by post a week in advance of the entertainment. It is not necessary to send an acceptance for a kettle-drum; neither are after-calls obligatory.

The hostess, in receiving at such an entertainment, should, if she sits, place herself in a conspicuous part of the parlor and remain there as much of the time as is possible. She is not expected to move about for the purpose of looking after her guests. They are to seek her. General introductions are not customary at a kettle-drum. With regard to introductions, the rule is, to always present a gentleman to a lady, a younger to an elder, an unmarried lady to one who is married, and the less distinguished to one of greater distinction. It may be permissible for one friend to introduce another at a party, but it is better manners to have all introductions come from the hostess. Care should be taken

to pronounce the names distinctly. The lady should not rise, neither is she expected to offer her hand. She smiles, bows, and expresses pleasure in making the acquaintance.

The time at a kettle-drum is passed in greeting friends, desultory conversation, and in listening to music, or recitations. And here good judgment is requisite in making the best selections. A cheerful song, well sung, will always be acceptable, but in listening to instrumental pieces there is less intelligence and sympathy. Therefore, something gay and sparkling, that is appreciated by all, should be chosen. And here it may not be out of place to say a word in disapproval of the very bad habit sometimes seen in "our best society"—the habit of one guest inviting and urging another guest to sing, to play, or to recite. This is very bad manners. All requests of this kind should come from the hostess.

The refreshments usual at a kettle-drum are lemonade, coffee, chocolate, cakes, ices, sandwiches and oysters. Demi-toilette is all that is requisite for a kettle-drum for either ladies or gentlemen.

LITERARY DRAMATIC CLUBS.

A very successful form of entertainment consists of musical operettas, the parts being mostly sustained by amateurs. Dramatists can also get up a comedy or play and have it acted with music between the acts. If it is not of the highest literary ability, it can be made up by plenty of fun and local allusions, which are sure to be appreciated. Literary parties may be made exceedingly interesting. The lady at whose house the party is given has a right to select the author from whom the characters are to be taken. The dressing is to be taken from the printed description, and the conversation and manner should accord with it. In short, one must act like an unwritten play. Dramatic clubs are agreeable to their members, and less likely to cause unpleasant rivalries than private plays are. Some clubs read Shakespeare alone and some devote their time wholly to Dickens, but the more diversity there is, the least likely the clubs are to tire of it. Few can hope ever to excel in delineating Shakespeare, but it's a good plan for social enjoyment and improvement.

A very successful club (known to the writer), was once started by some young ladies with a view of making home and winter evenings agreeable to their brothers. A committee was chosen to form a code of laws. Each one was to subscribe a small sum to purchase the "librettos" of their plays. The following rules were signed by all the members:

1. Each member of the club must take his or her turn in choosing a play, and in giving out the role of characters.
2. Every member must take the character given him and do his best,

unless he can exchange with some other member, with the consent of the one who selected the play.

3. The one who selects the play has a right to the best character.

4. The club shall meet once a week at the houses of members in alphabetical rotation.

5. Whenever any member is unable to take his part and cannot attend the meeting, he must provide some one to take his character.

6. No new member can be admitted without the vote of the majority.

7. Each member must study his or her part well before meeting with the club. If any two, or several, should have difficult parts together, they must meet privately and practice them.

At first they merely read the plays; but soon they partially acted them, and found them increase in interest thereby. They always had their little librettos with them; those who had ready memories rarely referred to them, or a mere glance would be sufficient. Finally, they dressed in character and admitted an audience. One will be surprised to see how much dramatic ability they have, that, though latent now, if once aroused, bursts forth in full force. It does no harm either, but gives one grace, ease and self-possession, off as well as on the stage. An amateur actor or actress may be known by their walk; they always come in walking directly on their heels. The first thing to cultivate on the stage is a graceful carriage. Under the rules given above one may become familiar with the best plays without wearying of them, and each member has equal opportunity of consulting his own taste. Persons who read French and German will find this an admirable way of learning to converse with ease in either of those languages.

PREPARING THE STAGE AND ACCESSORIES.

To make the plays successful, select a house which has two parlors, connected by large folding doors or an arch; one parlor being for the audience and one for the stage. All the furniture and carpets should be taken from the latter room. A rough staging should be built (boards can easily be hired), and by boring a hole in the floor a gas pipe can be run along the front of the staging with a sufficient number of burners. Tin shades, painted green—as they render the light softer and more agreeable to the eye—are an addition, for they keep the light from the audience and throw it directly on the actors. A large floor cloth can be nailed on the stage for a carpet. A drop curtain, so arranged as to be rolled up quickly and easily by means of a cord pulley at one side of the stage, where the prompter sits, just out of sight of the audience, is necessary. Scenery for the sides and back parts of the stage can be roughly painted on cloth; it answers every purpose of canvas by being stretched when wet over light wooden frames

(made so as to be easily moved). When dry it represents a smooth, hard surface.

With old finery and a little ingenuity the accessories can be easily supplied. Rocks can be made by throwing plain gray shawls over ottomans, tables, etc., and rain may be imitated by dropping peas in a tin pan, thunder by rattling sheet-iron, lightning by means of a tin tube, larger at one end than the other and filled with powdered resin. The smaller end of the tube should be open, the other end so managed that the resin may sift through. Shake the tube over a lamp, or blow the resin through a plain tube into the flame of a lamp, and you will have a good imitation of lightning. I would advise you to practice on this outside if you want to make a success of it without burning yourselves.

Dissolve crystals of nitrate of copper in spirits of wine, light the solution and it will burn with a beautiful emerald green flame. Pieces of sponge soaked in this spirit, lighted and suspended by fine wires over the stage of theatres produce the lambent green flames now so common in incantation scenes. Strips of flannel saturated with it and wrapped around pieces of copper will form the swords and fire-forks brandished by the demons in such scenes. Devices like the above are very simple and add much to the general effect.

MAKE-UP AND WARDROBE.

To give the required expressions to the faces a box of good water colors, some fine chalk powder, a camel's hair pencil and rouge saucers are wanted. To make frowns, scowls or comical expressions, such as a broad grin, smirk or simper, stand before a mirror and assume the desired expression; then trace the wrinkles produced with a fine brush of the brown tint; this will fix the required expression of the face. Rouge is best applied with the finger. Burnt cork is excellent for darkening eyebrows and making mustaches, also for representing leanness, which can be done by applying a faint tinge just under the eyes, on the sides of the cheeks and under the lower lip. A strong mark, running from the corner of the nose down towards the corner of the mouth on each side marks age or emaciation.

In regard to the preparation of wardrobes: Ermine is made of cotton flannel, with tags of lion skin cloth sewed on, or black tags painted. Pelisse wadding is sometimes used. Powdered wigs can be made of tow, raveled yarn, or gray-colored horsehair; beards and mustache of the same, or a piece of buffalo skin. Crowns and sceptres are easily made of pasteboard and gold paper. Velvet talma cloaks, capes, or even the loose velvet sack can be converted into cavalier cloaks (the armholes in the sack must be fastened up on the inside) by fastening them gracefully over one shoulder. Then put on a large, old-fashioned

lace collar, ruffles around the hand, a Kossuth hat, looped on one side with a paste pin or buckle, fastening a white or black plume, stockings drawn over the pantaloons and fastened at the knees with bows and buckles, and with but little trouble you have a cavalier of the olden times.

PROVERBS AND CHARADES.

"There is no use in crying over spilt milk." The scene is a farm kitchen. In the center stands a milkmaid, dressed in a short, striped chintz skirt, a white muslin waist, and jaunty cap which she holds in her hand. She is crying over the pail of milk which has fallen at her feet. The milk is pouring out (use cotton, as it makes an excellent imitation of milk). Standing beside her is a young farmer who is trying to comfort her; he points to the milk and shrugs his shoulders, as if quoting the proverb, "There is no use in crying over spilt milk."

"Listeners hear no good of themselves"—a parlor scene.—In the foreground are two girls. One of them is holding out a miniature to the other, who puts it aside with an expression of anger and contempt. The one who holds the miniature is laughing heartily; she points her finger at the second as if teasing her about the picture. Peeping out from behind a window curtain is a young man who, with an expression of rage, is shaking his fist at the girls in the foreground.

Charades are easier and take less time. A few simple ones are here given as examples, and as one progresses harder ones can be studied up.

"Penny"—A dust-pan on the floor, standing beside it is a girl dressed as a servant. In one hand she has the dust-brush, in the other a "penny." She holds it up to the audience with a look of delight.

"Tent"—Make a "tent" at one side by fastening a sheet down at the corners; stand a pole in the center of it. On the other side stand a peasant girl in a chintz dress and large straw hat. Seated before her, holding her hand, is a woman in a red dress, turban and shawl crossed over the breast. Long hair falling loosely adds to the gypsy's appearance. She is reading the girl's fortune. Peeping out from the tent, behind the young girl, is a man in peasant's dress, who tries to catch the woman's eye.

"Penitent"—A room with a crucifix on a table, rich dresses thrown carelessly over the chairs, a soft light. Kneeling in front is a young girl in white, her hair falling over her shoulders, her hands clasped, her head bowed. By her side stands a man in a monk's dress who looks upward. One hand is pointed up, the other is extended, as if inviting the "penitent" to rise. Soft music adds very much to the effect.

"Farewell:" "Fare"—A gentleman dressed as a hackman can come in, whip in hand. Then a gentleman and a lady and a child should appear, dressed for a journey. The hackman must address them in the usual manner, offering to take them to any place, etc. The gentle-

man must then ask: "What is the fare?" and bargains for it, refusing to pay fare for the child, etc. "Well"—Two ladies enter with hats and shawls on and appear to meet accidentally; each asks anxiously if the other is well, and if all the family are well, etc.

"Farewell" can be acted in various ways. A party with band-boxes and baskets, on their way West, may be bidding farewell to friends; or a lover, going to California, may be taking leave of his lady love, etc.

"Carpet:" "Car"—Several persons may pass in and out dressed in character; as a Yankee peddler, a country girl never before from home, a man of business, a fine lady with servants and various parties, all appearing to be waiting for the cars and talking about them. Suddenly let a bell ring, and the conductor call out: "Cars start for," etc. All then rush forward in character. "Pet"—Let a lady come in with a cat, dog, or any pet animal, fondling it as absurdly as possible, pretending it is sick, calling for some one to go for the doctor, etc. "Carpet"—Arrange a table as a counter; some one must act as shopman. Let a lady enter with a simpering air, her husband following, and ask to look at carpets. Have in readiness under the counter several pieces of carpets or rugs, which the shopman should display, while the lady consults the taste of her lord, etc.

"Lunatic:" "Luna"—A gentleman, dressed as a young collegian, enters with a young lady on his arm; they pretend to be walking by moonlight. He speaks of the moon by its Latin name, Luna, and talks in a high-flown style. The lady may ask in a flat and awkward manner, "who is Luna?" saying she never heard of her, etc., etc. The young man explains in a bombastic style who Luna is. "Tic"—A lady represents an old woman, and goes about offering to make over old ticks as good as new, and also says she has some geese feathers to sell, carrying on, of course, other conversation, so that the word guessed may not be too apparent. "Lunatic"—The best actor of the company feigns the part of a lunatic, in any way he sees fit.

These will afford as much amusement as the actors can give by exercising all their wit and ingenuity to deceive the audience. It gives a wide scope, and can be made into a very lively performance. Old-fashioned garments, gay shawls, scarfs, old coats, hats, aprons, gowns, etc., must be looked up for the occasion, and speedily converted into various and grotesque costumes, suited to the representation to be made. Speed, in all representations, is quite necessary to success, as an audience is always impatient. If it is determined to have charades at a party, the lady of the house should arrange dresses, plan of action and subjects before hand. If all the arrangements can be made without the knowledge of her guests, the effect will be greatly increased.

PICTURE GALLERIES.

Place empty frames in a standing or leaning position on tables covered with cloths, which must touch the floor. A person kneels behind each, putting the head in the frame, which is upheld by the hands so they are concealed from the audience. A sitting position can sometimes be adopted. A black cloth should be hung behind the frames so as to form a background. The effect of a succession of these is like a gallery of portraits. A fancy dress can be assumed, or historical or other characters represented.

STATUARY REPRESENTATIONS.

Statuary, when personated by intelligent ladies and gentleman, can be made very amusing. Some witty gentleman, well versed in statuary, takes the part of showman. He first selects from the company those he wishes to assist him, being careful to select only such as can best control their countenances. After obtaining a number of sheets, he takes possession of a parlor, shutting the rest of the company out. He then arranges his statuary around the room as quickly as possible, covering each one or each group with a sheet; then throws open the door and invites the company to a rare exhibition of statuary. After making a grandiloquent speech he uncovers a group and gives as absurd a description as possible, so on through the whole. As fun is the chief object, take, for example, some tall plain gentleman and place him with bow in hand for Cupid. A ready mind can easily suggest additional figures with their appropriate costumes.

TABLEAUX VIVANTS.

Poems may be illustrated by a series of living pictures. This is more interesting than simply to personify some one picture. Any of the magazine pictures will give ideas for tableaux. Many of these can be represented with music, keeping the musicians in the background out of sight. Many of the scenes in song may be represented in this way. Will give one, as for example, the "Mistletoe Bough." First represent a room decorated with green, a company assembled, gayly dressed, and dancing, while a lady or gentleman behind the scene sings the verse represented in distinct tones, and so on through the whole song, the last scene representing the children in a lumber room opening an old chest and exposing a skeleton, old flowers, etc. "Auld Robin Grey" and "The Three Fishers" are easily represented. Still another variety of tableaux is a song represented in pantomime, for instance, the song of "Blue Beard," or "O, They Marched Through the Town." "A Gypsy Camp" makes a very pretty tableaux. "The Madonna," "Com-

ing *Through the Rye*," *"An Artist's Studio*," *"Paul and Virginia"* (under an umbrella), *"Saturday Night"*—the mother scrubbing her young hopeful's face; all of Rogers' group of statuary make excellent subjects for *tableaux vivants*.

ETCHING.

DESIGNS AND MATERIAL REQUIRED.

Etching on linen is a branch of decorative art which seems peculiarly adapted for amateurs, as they can finish the work entirely themselves. The designs are to be found in every illustrated book, and the materials for the work are so inexpensive that those who feel the divine gift throbbing in their fingers, and yet are shut out from painting on china, or glass staining, can prove their talent by quaint or beautiful pictures drawn on plain household fabrics such as table-cloth, doylies and chair covers. There is a peculiar charm, too, just in this very matter of making the daily household linen suggestive, by quaint mottoes and artistic outlines, of comment and inquiry, among those who gather around the table, and anyone can find subjects for etching by merely adopting the illustrations from children's books.

What could be more appropriate, for instance, for tea doylies than the designs in illustrated *"Mother Goose"* of Jack Horner, Little Miss Muffat, or the renowned boy who wouldn't eat his supper, and so grew beautifully less? Kate Greenway's designs and Miss Emmett's are charming, or any of the dainty childish figures scattered through *Wide-Awake* and *St. Nicholas*.

Etching is also admirably adapted for tidies, splash mats and pillow shams. Linen tidies should have a framing of drawn work around the etching, and outside of that the linen fringed. Screens, made with movable linen panels, can be etched with numerous small designs, or each panel having a large picture.

Two misunderstandings as to this pretty art have misled amateurs. The first is that the materials used admit of very imperfect results, so that mere outlines have been attempted; the other is that the beginner has attempted a good deal, but finding her ink treacherous, has become discouraged and given up in despair.

MARKING AND TRANSFERRING.

Wash out any dressing that may be in the fabric, and iron smoothly before applying the preparation.

Smooth the place, after the preparation is dry, with an iron only warm or moderately hot.

Shake the ink before beginning, and occasionally while at work.

Use a clean pen, and keep it clean.

Just before beginning or resuming work, always rest a warm iron on the place, to insure its being perfectly dry when the ink is applied.

Working in the morning is advisable, that the design may be sunned enough to fix the ink before night. Dampness will not mar the work after it has six hours' sunning; but, until then, protect the design from all dampness in a close, dry or warm place till it can be again exposed to the sunlight.

The depth of color (if the above directions have been followed) depends wholly upon the time the work is exposed to the sun before washing. If a jet black is wanted, several days' sunning will secure it. A costly etching should have three days' sun-bath in summer and a week in winter. The result will afford ample compensation for care in this direction.

Wash out the preparation in two or three changes of clear, cold water, one design at a time, in an earthen bowl.

Remember, in shading, that the sun will deepen your shadows. After you have completed your drawing, remove the original pencil marks, so as to be sure every line is complete in ink.

To transfer designs, place the black transfer paper on the cloth, lay the design on the transfer paper, and then go over the lines with a fine point, bearing on only hard enough to obtain a distinct outline.

In such fabrics as satin jean make the design "across the grain." If you intend to frame by drawn work, finish your etching and wash it, before making the frame.

Decorated fabrics should be laundried in pure soap and water only, as washing chemicals and compounds have no respect for art.

The same ink and pen used for etching on linen are very bad to mark clothes with. The lighter the etching, the prettier—that is, the light brown is much prettier than the deep black.

DESIGNS FOR LUNCHEON DOYLIES AND TRAY COVERS.

Doylies for use at luncheon may be bought in ecru or in gray momie cloth, already fringed, and on each may be worked in crimson washing cotton a design taken from the specimens of Bohemian crackle ware now to be seen in all of our shops. Coral, shells, seaweed, kelp, lobsters, crabs, etc., seem more appropriate for use in this connection than ferns, grass, daisies, butterflies and wild flowers, which in their turn serve to decorate the fine linen squares employed beneath the finger bowl at dessert. A set of luncheon doylies made of buff linen has a series of comical designs, such as elves hiding beneath mushrooms, elves with caps made of the blossom of the convolvulus reversed, an elf caught in a cobweb, etc., etc., sketched upon them.

The prettiest of decorated tray covers are strips of linen crash, or of linen with deep fringes and drawn-work borders. A spray or sprays of Japanese quince, of pyrus-japonica, of apple blossom, of jasmine, or of periwinkle, should be outlined upon the cloth in fine filosellé, in low-toned shades of brown, olive, pink, amber, crimson or blue. Fine damask looks best when marked with the initials of the owner in close satin stitch with embroidery cottons, and monograms are also used, although less than formerly.

FANCY WORK.

AFGHANS.

A pretty one for a child's carriage is made by taking two full-sized white clouds, spread them out, and have one for each side of the robe. Then cover a sheet of wadding, as large as the robe will be, with common white fly netting, so it will hold the wadding in place. Then have the clouds one on each side, and tie the way you do a puff, with tufts of red American wool or narrow pink ribbon bows. Place a heavy fringe around. It makes a delicate and warm covering for the carriage in cold weather. For summer, take a large square of white or cream-colored Java canvas, any size you like; work the child's initials, surrounded by a wreath or a cluster of bright flowers; the Grecian pattern for the border, with small designs in the corners. One is also pretty worked in strips of autumn leaves in the natural shades. Then fringe it, and knot here and there worsted. You can make a heavier fringe with the crotchet needle. One (robe) a little warmer can be made by crotcheting with a large ivory hook (Afghan stitch) seven strips of American wool, first a blue and then a white strip, or red and white, leaving the blue strips for the outside. On the white strips work blue stars, and on the blue strips work white stars. Fringe with heavy fringe of both colors.

BOOK COVERS

One way is to cut a piece of rep, merino or velvet, exactly as you would cut a paper covering for a book. Cut two inches larger than the book to be covered; then turn over the edges, and with a needle threaded lace across from side to side till firmly fastened on. You can put a bow in each corner and one in the center. Or, cut your material in the form of a large envelope, fit the book loosely in and then sew up the sides, binding the edges all round, and adding a button and loop to fasten the flap which overlaps. These covers can be made of brown Holland, quilted with colored silk, or in dark velvet trimmed and bound with gold braid, or in serge worked in crewels, with a border around and monogram in center.

CARDS UTILIZED.

Tack narrow strips of ribbon on the wall and slip in a corner of the card, just enough to hold it; fill these in in every available space and the bright-colored cards will make a pretty medley picture on the walls. Or arrange them in the form of a diamond, cross or star, fastening them with the ribbon. The large ones can be fastened on oblong pieces or square pieces of silk, with the edge fringed to the depth of an inch and hung up with narrow ribbon or small silk cord. Two of these can be joined together by a ribbon hinge, and used for a handkerchief or glove case, also for a perfume sachet, by putting the perfume between the silk and picture. A glove case may be made of the narrow panel cards without any picture for the bottom, and the silk slightly wadded. Another way is to make a screen of light thick paper and paste the cards on thickly together, starting out with some idea—as a star, diamond or wheel—and then outlining it with the cards on the paper, first using the prettiest ones and filling in with the lesser ones. When these have all been carefully varnished several times the effect is very beautiful. Or arrange them in groups of three or five on the wall, fastening with a bit of paste or the very small pins that are so handy to fasten up tiny things, as they leave no perceptible mark on the paper.

CARRIAGE ROBES AND SADDLE CLOTHS.

Canvas or crotchet is now but little used for these robes, their places being occupied by applique work in monograms or figures.

A neat one may be made of fashion drapery, felt or broadcloth, bound with colored ribbon or pinked at the edge, and a wreath of flowers and leaves surrounding a monogram. Forget-me-nots and leaves embroidered or appliqued on are particularly pretty for a design, with a veining of dark green or light blue. The flowers look a little cold for winter, and instead, may be used a dog's, horse's or deer's head in applique, or horseshoes connected with a graceful intertwining of whips. They can be cut out of any contrasting color and laid on in any pretty shape. A wide border can be appliqued of any fancied pattern and in the center the initial or monogram. A jockey cap, whip and horseshoe makes a pretty corner. The cloth, if heavy enough without lining, may be pinked only on the edge, but if lined with contrasting colors and the lining pinked, it makes a pretty and substantial edge, or if trimmed with furniture fringe. For summer they are usually made of canvas, burlaps or striped linen in ecru shades. The monogram of the owner worked in the center, is a handsome design, which need not be carried all around; or autumn leaves can be worked in the corners with a spray of them, or running vines around the edge. This can be made in applique in crimson, brown and green shades. An applique design of chintz or

cretonne worked in colored silks always looks well; and for summer, brown holland worked with the new shaded roses, in satin grounds, is beautiful.

Colored sheeting also looks well with a large monogram worked in the center and a spray of flowers in each corner. Brown holland, bound around with red or dark-blue braid, should be worked in all one color, or chintz flowers may be arranged all around and appliqued on; or a design of flowers and leaves, worked upon a wide band of blue, looks well—the blue to be stitched to the carriage cloth, adding long stitches on each side of the band. They should be “spikey” stitches, which are easily worked and very effective if done in some bright color.

A pretty saddle-cloth can be easily made by first procuring a pattern of the right shape from a saddler. Then take black cloth and cut the shape of the pattern, add a bordering of scarlet pinked out, and the owner's monogram or initials embroidered or appliqued on with scarlet or black in the corners. Gold can be introduced into this with good effect.

COMFORTABLES.

Pretty comfortables, or quilts, are made of unbleached cotton filled with wool or cotton, tied with bright zephyr and bound with ribbon to match, or with deep crotcheted edge; also, of red or blue silesia tied with tiny tufts of silk or zephyr. These are to lay on the bed, and are often made of cretonne or sateen to match the furniture coverings. Holland is used as a border on light blue sateen cover, or the Holland worked with blue floss or worsted makes a very pretty spread.

DRESSING CASE AND SHAWL COVER.

This dressing case for the toilet paraphernalia will be found very convenient. This is a simple way of making one: Take a straight piece of cloth or ornamental leather; double, eleven inches broad and nineteen inches long. Pockets are made at each end by stitching on a piece, leaving it open at the top with a flap or cover stitched above it made of the same material as the outside and bound with ribbon or braid. A strip of leather with slits cut in it is stitched through the center of case, through which a strap sixteen inches long is slipped. Slope it a trifle at one end that it can go through readily, and make several buttonholes at the end, so that after placing in the necessary articles, it may be drawn tightly and buttoned. On the outside is a strap bound with ribbon or braid to fasten the case when rolled. This may be made of leather, linen or canvas.

A shawl cover can be made to match of a long piece of the material, with pieces stitched along the sides, six inches wide, to turn over in the inside, on the principle of a physician's medicine case, so that the contents will not show from the outside. This is all bound with braid and

the cover prettily worked with a vine or stripe, with monograms or initials. This is not only convenient, but gives a decided air of stylishness to the traveling equipage. This may be made wide enough to strap the umbrella and walking-stick on the outside. The shawl strap may be worked to correspond, and can be lined and mounted with leather at the trunk maker's.

EMERY WHEELS AND THIMBLE CASE.

Emery cushions may be made in many shapes. One of the newest forms is that of a tea cosy, nicely stuffed with emery powder, and with a small flower, star or other design embroidered in filoselle or worked in beads on the sides. A tiny cord should be placed along the seams and twisted into a loop at the top, to resemble a handle. They may be made of any pretty material—silk, satin or velvet.

A thimble case and emery cushion combined is made in this way: Use a pill-box for the foundation of the case; pad the inside and cover with velvet; leave space in the center to place in the thimble; sew the bottom of the box to a larger circle of velvet; cover with velvet. A round cushion filled with emery powder and covered with velvet is placed on the top of the lid, the sides of which are embroidered on a silk band and fastened around.

FEATHERS FOR DECORATIVE PURPOSES.

Peacock feathers with their beautiful form and color, are so oriental in effect that one never tires of seeing them, nor does a piece of fancy work made from them ever grow old and *passé*. Five peacock feathers fastened on the wall with a bow of peacock-blue or green satin ribbon, or two of the long feathers pinned up and falling in their natural curves, with shorter ones at the base, are very pretty. One left to droop from the top of an easel down over a picture is also effective.

Whole peacocks are stuffed and with the tail wide spread are used as an ornament for the open grate or fire-place in summer. The long feathers are put into large vases with the feathery, creamy pampas plumes or other rare and beautiful grasses. Often one is suspended over the top of a picture frame or tied on the easel with a bright ribbon. The smaller ones are used for mats, cornices, lambrequins, flower pot covers, screens, fringes for parasols, fans and many other things.

The mats are made of coarse, heavy material for foundation, and the peacock eyes sewed round and round in a circle, or a high ruff of velvet with a band of feathers upon its dark surface is very effective for mats, or used as a cornice. For lambrequins the foundation should be of velvet, either dark or olive green, old gold, or any of the dark shades except black; then a fringe should be made of the eyes, and in each point three or five feathers be arranged, as the fancy may dictate. For parasols they are only used as fringe, and fans may be made entirely of

them, either in fan or circular shape. Almost anyone can make a circular fan by getting a long handled Japanese fan, covering it with silk or satin on both sides, but not covering the under side until the upper one is made. Commence at the outer edge and sew row after row around, working all the time toward the center and handle, until the last ones may be finished by a bow of ribbon, a bird's head, or a tuft of peacock feather fringe. Make this on the same principle that the round feather fans are made.

For flower-pot covers they should be sewed on ticking, perpendicularly, close together, so as to completely hide the edge of the foundation; then put on the cardboard shapes sold for flower-pots. A lace table cover, with deep, coarse lace edge, is pretty with a band of the feathers at the top. At equal distances two of the "eye" feathers are crossed and tacked on, the quill being turned toward the border. The thread which attaches them to the cloth is first threaded with gold beads, which make a sort of little gold brooch ornament. The feathers are cut about five inches long and arranged at about two inches from the feather band. These may be left out and the feathers only crossed in each corner in addition to the feather band. They may be used in the same way for a mantel lambrequin or curtain.

A very unique and elegant screen may be made by using a background of velvet, using the color that best harmonizes with the furniture coverings and also the pea-fowl feathers, then arranging gracefully upon the velvet three or five feathers, fastened with a bow of velvet ribbon, as described above for the wall. Care must be taken that they are allowed to drop gracefully and not look as if they were plastered or glued to place.

FANS AND HAND SCREENS

can be made from birds with their wings and tails outspread and mounted on handles. A pointed wire is run up the under side of each wing, between the skin and bones, and twisted firmly in position. The bone of the wing is bound tightly to the wire and wound with jute. The wings are then pinned in position on a board, with backs to touch. When well dried and stiffened the wires are fastened in a handle and the back of the wings drawn tightly by a strong thread, which is drawn through them with a needle and tied. The joint between the wings is covered on the front side by a head, mounted medallion-like, and the back may be covered by the spread tail of a bird. Whole mounted birds with spread wings in a flat position make an attractive ornament. Birds with pretty outlines and rich colors can be wired as in mounting birds with spread wings, and fastened against the wall bracket-like, with wings raised straight up and nearly meeting at the back. The head may front, being pressed back closely to the wings.

A variety of brackets may be made from the wings, tails and heads of birds. Frames of thin wood are substantial foundations and originality in designing may be practiced to almost any extent. The wings may be glued on these foundations, or sewed on cloth and glued afterward. They can be very securely fastened by using dextrine, which may be bought at any drug store, and is much better than glue.

FOOT RESTS.

Get a common camp-stool and have a carriage painter paint it with the shiny black paint, or dull lamp-black color, as the latter looks more like ebony; make the handsomest stripe you can and trim the ends with heavy fringe; lay the stripe over the stool, tacking it down on the two edges, letting the stripe hang nearly half way to the floor, and you have an unique stool or foot-rest. This is decidedly pretty if covered with red plush, and scarlet and gold fringe used.

Or this: A simple foot-rest cover is made by taking a strip of the worsted and silk goods in gay stripes; on each side of this a band of black velvet, feather-stitched with gold silk, and on each edge of this a band of bright cherry plush.

KNIFE AND FORK CASE.

Wash leather and flannel or cashmere are the materials. For the inside, cut a piece of wash leather twenty inches wide and twenty-four inches long, shaped at one end with the corners cut off; then cut a similar piece in cashmere or flannel and ornament with a cross-stitch border all round; bind the leather and cashmere together with a narrow ribbon. Sew a strip of embroidery down the center of the inside, stitching it across at intervals to form loops through which to pass the knives, etc. The two pieces fold over the sides, and the case is fastened with a strap and button.

LAUNDRY PINCUSHIONS.

A laundry pincushion can be made by taking silk or satin and having printed on it a laundry list. Give a complete list for the room as well as personal wear, and this will save the trouble of ever writing out a list. After writing a list of the articles, as collars for the first line, have the numbers from one to twelve printed on the first line and after that ditto the numbers all the way down, print the numbers in columns, and if the owner has one collar in wash, put a pin under No. 1; if five, a pin under No. 5. This cushion is made square, very full, quite large and the underside of the same material as the top; if a pleating of wide satin ribbon is used for the edge the lining will not show; but prettier yet is a twisted cord of chenille around the edge with tassels of the same at the corners.

LAMBREQUIN POINTS AND VALANCES.

Take the length around your bracket of broadcloth or other heavy material and cut either in one long point to the center or several lambrequin points; if the former, arrange a bunch of flowers in the center, with sprays reaching each way. Buy the small applique figures (which come by the dozen), and leaves, making the vine of embroidery silk; also, many of the leaves of the clouded silk. Then sew on, not around the edge, but by barring the flowers with the gayest kind of silk, the greatest contrast often making the prettiest effect. The flowers can often be cut and put together differently.

This is also a pretty one: Take scarlet velveteen and cut in points, the largest in the center, gradually making smaller toward the ends. In each point place an oak leaf of black velvet, grading them in size according to the points; vein the leaves with gold colored embroidery silk and button hole stitch them on with black, as it gives a pasted on-look to use the gold color round the edges. Make tassels of black and scarlet chenille with a few threads of gold silk for each point. All points are ornamented with a great many small, full tassels that look almost like inverted fans and harmonize perfectly with the embroidered fans among which they are interspersed. A beautiful lambrequin in olive and turquoise blue has two rows of these tassels and three of wrought fans, artfully arranged in a Japanese pattern. Another, intended for a bracket, is of strainer cloth worked in peacock feathers and fringed with linen and worsted.

Irish guipure laces, four or six inches deep, with square points, make very pretty lambrequins, or shelf covers, if lined with silesia or silk. Get linen thread and tie a heavy fringe in each point. The linen can be purchased at the places where it is sold for macrame lace making, and the effect is nearly as pretty as the linen lace mentioned.

Satin is also used as valances for mantels, with the cretonne figures pasted on smoothly, though if the stems are outlined with split zephyr and the edges closely button-holed with silk, it gives the effect of solid embroidery. Many of the new fringes are only put on a band of velvet or plush, and put straight around the mantels. Soft gray and blue sateen is very pretty and harmonizes with many home-furnishings better than black.

NOVELTIES.

Embroidered Traveling Bag.—Work on Java worsted canvas with embroidery silk. Upon one side initials; the other side any suitable pattern. They can be made up at any trunk establishment.

Umbrella Case.—Of gray canvas embroidered with split black fillo-selle; straps of pale fawn colored leather and steel buckles to fasten together.

Chair Pillow, or Bolster.—They are hung on the top of a large chair by a cord, and form a pleasant support for the head. The covering is usually knitted. The required size is about sixteen inches long and sixteen inches wide. First make your bolster cover, and stuff in any way you choose. Knit a cover in any fancy stitch, in shaded wool; gather the ends and make up round; put tassels of the shaded wool, with cord, on each end.

Shaving Cases.—Cut in the shape of a good sized shield four pieces of card board, cover two with silk on one side and two with velvet; embroider the upper sides with a vine in gold cord and colored flosses. Cut out a monogram of velvet, fasten the edge down with gold cord, lay on and sew over and over with yellow floss. Put a velvet and silk shield together, overhand around and finish with gold cord. Cut and pink, colored tissue paper and fasten in with ribbon, drawn through; make ends one-quarter of a yard and tie to hang up by.

Blotters.—Made of a piece of crash or velvet with a design of pansies or forget-me-nots worked in crewels, lined with thin silk, bound, with blotting paper fastened inside by means of an elastic cord, are very neat.

Knitting Pin Sheath.—Take two oak galls, pierce a hole through each, making it large enough to hold the points of four pins; through these holes pass a white silk elastic measuring about six inches, fasten at each end under a bow of ribbon and tie another ribbon bow in the center.

Napkin Rings.—Take a piece of canvas the size of an ordinary napkin ring, work with beads or worsted in bright colors the pattern you prefer, then line with silk-covered cardboard and bind the edges with bright ribbons of a color matching the embroidery. One end of the canvas is cut in points or scallops, and, when rolled up and sewed tightly, overlaps the other. Initials may be worked on these napkin rings.

A Novel Ottoman.—Take a tobacco drum, the kind that smoking tobacco comes in; get one as high as you can; pad the cover; put plainly over the top and sides a cover of cretonne, damask, rep or chintz; tack this down smoothly with tiny tacks; then put a pleating of the goods or of wide gimp around the edge of the cover, and around the bottom where the hoop comes; put a tassel on each side and you have an odd and beautiful ottoman, just the right height for your feet when you are weary.

Suspenders for gentlemen are made of embroidered silk or velvet bands, or of canvas worked or embroidered in worsted, silk or chenille; plainer ones can be made of brocaded satin ribbons, but it costs quite a sum of money to mount them and it must be done very neatly or they will be bungling.

Pockets of Silk for large letters are embroidered and have a painted

design on satin and a lace top full and high. Knapsacks of leather to hang on the wall are beautifully ornamented, and are for newspapers. Vine leaves, behind which to slip combs and hair-pins, are of velvet, embroidered in shaded silk, and have a Bristol board back.

Music Stands are fourteen inches long, seventeen inches deep, and the material may be of canvas, crash, serge or flannel, embroidered in outline, with neutral tints, in design of vines, or classical figures of men and women typical of music; or the word "Music" in old English letters, the owner's monogram in gold thread or silk, and the edges finished with gold or twisted cord to match the material.

An Ingenious Housewife is made of rows of the ordinary Dunstable straw, in the form of a shoe; the sole can be turned down, showing a few leaves of flannel for needles and bodkin, the cotton and thimble finding a place in the upper portion of the shoe.

Silk Purses are very convenient for gentlemen to carry in the pocket. Herring bone purses only require two needles for the knitting. Cast on eighty-eight stitches, begin with the silk forward, slip a stitch, knit a stitch, pass the first over the second, knit a stitch, bring the silk forward and rib the rest. When this is done the silk will be forward; begin again. If the purse is required to be longer, cast on as many stitches as are necessary, only it must be a number which can be divided by four.

A Jewel or Handkerchief Box is made by taking an ordinary box, and covering it with black satin; paint on the lid a design in water colors, having the principal flowers of blue and crimson—poppies and blue-bells or forget-me-nots being good subjects. Around the sides, top and bottom, put antique lace and finish the edges of the box with a silk cord corresponding with the colors of flowers. The inside of the box is lined with quilted satin, and a quilting of ribbon used to cover the unfinished edges. For the feet and knobs use large gilt beads, strung on coarse linen thread, and a tiny bead to hold the thread in place.

Sermon Covers for clergymen are of silk or velvet, a trifle larger than ordinary sermon paper, lined with silk, and have a cross or monogram embroidered or braided on them. A bit of fine elastic should be inside, from top to bottom to hold the leaves in place.

PATCH WORK.

A new style of work very fashionable and much displayed at expositions, is made of tiny pieces from four to eight inches square, of cretonne, plush, velvet, silks, or anything that has bright colors and new designs. These are pieced into spreads, ottomans, stand covers, foot rests, sofa pillows, etc. They are basted together and stitched with the seam on the right side, and then the seam is pressed open and covered with a narrow band of velvet, ribbon or braid (according to material)

and then feather-stitched down, or any fancy stitch can be used with colored silks. To make this beautiful, whatever the material started with it must be carried through the whole work, whether chintz, crêtonne or velvet. As many colors and patterns as possible must be chosen and each square arranged in contrast; pleasing contrasts—not violent ones—that is, bright red must not be put against bright green. This is finished on the edge with silk bands that come purposely for these, in bright Persian colors, and is called Persian work. Heavy fringe is used below the bands, or one can be used without the other.

A very pretty way to utilize scraps, odds and ends of silk, is to make them into blocks for a "crazy quilt." All that is necessary for this is to cut square pieces of dark calico and baste the pieces on them as they happen to come—in any device or shape, having every block different, as it surely will be if they are pieced in the same shape as when given to the quilt-maker. Tiny pieces, only inch-square strips, triangles, anything and everything can be utilized. Silk and velvet are the prettiest, and in this day of bright ribbons quite easy to get.

On the plain piece in each block may be worked an emblem, embroidered or painted, or all three may be used on one square. The small Japanese handkerchiefs give odd designs; one that can very easily be copied is a spider web, and caught in the meshes the innocent fly, with the hungry spider dropping down by one of its long, almost invisible threads, ready to pounce upon it. Another, a mallet crossed with croquet balls lying near; a bow and arrows, and target with the arrows piercing it; a rake and hoe with handles crossed; the ever-present horseshoe with whip near it, if you please; the American flag with its stars and stripes, or initials and monograms.

These quilts should be lined with bright-colored sateen and corded with heavy silk cord on the edge. No one expects much use of these handsome quilts, but they are very handsome to lay across the foot of the bed, couch, divan or even down the back of an easy chair. They are not extravagant, either, for nearly everyone has odd pieces of ribbons or parts of silk dresses that would be good for no other purpose. Light silks may be colored at the dyer's in any of the bright shades one chooses. It matters not how faded or old-fashioned the silk may be, it will certainly take some bright and pretty shade.

Chair scarfs, table-covers, pincushions and scarf bags are made of these blocks, the latter put together with a satin puffing at the side and the shirred top with draw strings. A series of cushions for the floor, one piled upon another, making a soft and yielding ottoman, is very handsome made in the way described above, and if handsomely corded and lined, with tassels on each corner, cannot be equaled, even if made of the best plushes or velvets. Of course one wants to harmonize the colors and be careful in outlining the designs on the blocks, else a tawdry effect will be produced that is very undesirable.

PEN-WIPERS.

A novel one may be made by taking the small fancy baskets intended for hair receivers, and putting in row after row of pinked flannel or broadcloth, the depth of the basket, and in the center a china doll, with bright sash draped around the shoulders, *a la* Goddess of Liberty, with a liberty cap upon her head. Or a grotesque figure may be dressed and placed in the center. The arms are intended to serve the purpose of holding a pen. The doll looks very pretty in the center of all these flutings of bright flannel.

A parasol one is of bright-colored silk, attached to an ivory handle, and filled inside with cloth. Another is made of rounds of wash-leather; the outside a circle of dark morocco, with a floral spray painted with gold or mixed colors.

A new and odd one is the Chinese. Take a diminutive Chinese fan with a long handle, cover the fan with silk on both sides, cut several pieces of black cloth and fasten each side of the fan, pink the edges of cloth for the outside, cover with silk and put a Chinese picture in the center; to complete, put on a few pretty light feathers turning toward the handle, and finish off with a fine cord and small tassels.

PIANO COVERS.

A very handsome sunflower piano cover is made by taking dark blue cloth, Indian red, or maroon broad cloth, and working with a border of sunflowers. This is worked on a band of black cloth inserted between narrow bands of the material used for the cover. Small sunflowers cut out of yellow felt, the centers of brown plush, are appliqued in a continuous vine upon the border, with stalks worked in brown crewel and foliage cut from shades of green cloth on serge and applied. The edges can be worked in loose button-hole stitch in crewel of the same yellow, which, at a little distance, can hardly be distinguished. The leaves may veined and edged with a light or dark green crewel in contrast with the ground of the leaf. The same idea may be carried out in other flowers or in vines either embroidered or painted.

PIN CUSHIONS.

A pretty one for library or office is in the shape of a drum, with two pins with ornamental heads for sticks. The large gilt ones will do for this and they should be crossed on the top. Take a straight piece of stuff one and one-half inches high and four and one-quarter inches wide, and two rounds measuring one and one-quarter inches. Sew and stuff with bran emery powder. The top and bottom are covered with a piece of white silk; the edge is ornamented with a little band of velvet, on the cross (same as a drum is often painted), with stitches of gold-

colored silk. Black and white pins are placed in close rows and lines all over the sides of the drum—in imitation of the cord that crosses from top to bottom. Look at a drum and you will see where the pins should go.

A pretty one is made in this way: Take a piece of satin a little over a foot square for top of cushion; paint a bouquet in each corner and connect them by a small wreath; cut a slipper of satin; paint flowers or a monogram on the toe and a wreath around the heel; line and fasten to the sole; sew the slipper to the square of satin (by the sole) so the stitches will not show. Make the cushion, using the satin for the top and finishing with a quilling of lace around the cushion and very narrow lace around the top of the slipper.

SCENT SACHETS.

Dainty ones are made of silk and satin in the shape of bags, triangles, squares, boots and stockings. A piece of pale pink or blue satin, a quarter of a yard square, is doubled one way and one of the sides has painted or embossed daisies. The side seam is then sewed; the bag thus made is filled out roundly with cotton batting and sachet powder; the edge at the top is turned in about an inch and a half, gathered, edged with lace and tied up with pink or blue ribbon. To make a small one, take a strip of ribbon a quarter of a yard long, double it up from the center, and sew the edges over and over.

Those for the top of a trunk or the drawer of a dressing-case are made of large silk or muslin cases, quilted. Pocket sachets, quilted, and trimmed with gold twist or cord, make pretty presents. A glove sachet should be the length and width of an ordinary pair of gloves. It must be quilted and edged with narrow silk cord, with a small loop at each corner. A necktie sachet is made narrow, and just long enough to hold an evening tie folded in half. Both should be slightly scented. Handkerchief sachets are made by quilting squares of silk or satin in tiny diamonds, and folding the corners over like an envelope, embroidering the initials in two corners and tiny forget-me-nots in one, lilies-of-the-valley in the other. The edges may be finished with pleatings of satin ribbons; an edge of swan's down is elegant and not expensive, or a row of pea-fowl feathers is rich and Oriental; also, a cording of chenille makes a pretty finish.

SIDEBOARD CLOTHS.

For a cloth where a rich effect of color is required nothing looks better than the old German or Russian cross-stitch work, with the patterns executed in blue and rich ingrain cottons. These colors are best as they are absolutely fast colors, and the old cloths, those copying the old styles, were always worked in these shades. By using strips of silk

Turkey twill or blue linen between the borders, a bolder and richer appearance is obtained. Another style is to work on damask borders of grotesque animals with curling tails, similar to those seen in twelfth century missals. These are very uncommon, and look well worked in linen threads or washing silks. There are also handsome cloths in which a flowing, conventional, rather heavy pattern is worked on a band of blue linen in white linen thread. The band used is herring-bone, like the old Cretan work. Sometimes the family motto is worked all along the front of the cloth. This is ornamental and does not look obtrusive, when the words are written diagonally and separated by lines and some ornamental device. To finish the covers the sides are hemmed in blind stitch, and the ends heavily fringed by knotting in the colors used in the embroidery.

SOILED LINEN RECEPTACLES.

A bag for collars and cuffs is made by cutting out three pieces of ecru Turkish toweling and slanting to a point at each end. Work half an inch from the edge a vine of scarlet zephyr in a coarse feather stitch; over this a thread of gold-colored filling silk, so that the gold lays on top of the scarlet; hem the edges; crotchet a shell of scarlet around the pieces, sew them together, sides and bottom, and put a large tassel at the bottom, or cord and balls; also hang up with the latter.

Or this: Take a pretty design of cretonne, or silk patchwork, and put it on a lining of cambric; then a band of inch and a half ribbon or velvet is feather-stitched around this; make two sides of this; sew it together like a bag; run a satin ribbon in at the top to hang it on the dressing-case by. A band of the ribbon must be sewed on at the top to run the ribbon or sheer-string in.

SMOKING CAPS.

A smoking cap of violet or brown velvet, or in any color to match the dressing-gown or smoking jacket, is made by taking a circular piece of cloth and pleating it in tiny pleats around the edge, and put inside a band to fit the head. The band and top may be braided, embroidered, or worked in applique, with button in center of the crown. This is lined with silk and the top made flat, like the caps that French cooks and bakers wear. Cut this all in paper first, getting it just to suit, before cutting the velvet or broadcloth. Another pretty one is of turban shape, like the Polish skating cap, with a long point drooping from the crown, with a heavy chenille tassel, or cutting the rim wide in round points, and puffing the crown on, laying the pleats between each point. The rim may be corded with chenille, or embroidered.

SOFA PILLOWS.

An embroidered one is of black satin, with wheat heads, poppies, daisies and grasses embroidered mostly in Kensington stitch, and finished on the edge with a cord of gold and cardinal. A more serviceable pillow for a sofa or lounge can be made by crotcheting four stripes—two black and two cardinal, in Afghan stitch. Join the stripes together in the usual way by crotcheting a cord on the right side. The under side is pretty done in one block of cardinal, eighty stitches wide and fourteen inches long.

A pretty one is of green rep: Take a square and sew in the center a large piece of Penelope canvas; darn in this your initial with gold filling silk. Use eight of the fine squares, and use the triple cross stitch in order to have the initial large enough; or, instead of taking fine canvas, use the very coarse, and then cross the stitches over only one square, the same as on Java canvas. When the initial is finished, pull out the canvas, and you will have a beautiful letter on the rep; then put two rows of two-inch wide gold and green gimp around the outside of the initial, and one on the edge of the lining (so as not to show the lining from the outside); then put two green and gold tassels on each corner. Any color can be used instead of the green, scarlet and gold making a very pretty one.

SPECTACLE OR KEY CASE.

Cut a paper pattern shaped like the sole of a shoe, as long as a pair of spectacles, to that point in the sole which will allow about one-fifth of the toe to turn over as a flap. From this cut a back of enameled leather and a front of velvet, satin or silk, embroidering the latter in a tasteful design with beads or silk embroidery; lay a thin layer of cotton between this and a lining of silk, both cut of similar shape; sew closely together and bind with narrow ribbon of some pretty color; suspend by two long wide ribbons, fastened with a bow or rosette at the top, behind which secure a large hook, fastening an eye to the belt or waist cord of the dress to receive it. Should this case be desired for a key bag it may be made rather wider and not quite so long.

TABLE COVERS.

Table cloths of black cashmere, with a broad border of pale blue, edged on both sides with a gold braid nearly an inch wide, are very ornamental; or the cloth of a pale color and the border of black, or else trimmed with a stripe of vines. These table cloths need no fringes. The border should be from six to eight inches deep.

Odd bits of cloth may be used for the border of a table cover by cutting them into a square form, turning the edges down all around, and

hiding the stitches with fine Russian braid of any color preferred. Then place them diamond wise on the cover: that is, with a point at the top. Arrange the colors tastefully, and the effect will be good.

A table-cover worked with border entirely in feather-stitch has quite an oriental appearance. The foundation may be of black cloth, with several colors of worsted braid feather-stitched on, with contrasting silk, crossing at the corners, forming a block; the edge may be simply pinked or notched. A space must be left outside the border about the same depth as the border. Small covers may be chain-stitched in solid, close work in Grecian patterns or arabesque.

Another way: Take black, red and white flannel; the black for the center, the red next to the black, and the white for the border, and joining them by lapping the edge of one a very little way over the other, proceed to chain-stitch the whole with different colored silks. These pieces may be straight, or cut diamond shape. A fan may be appliqued or embroidered in each corner, with a small border of them, one overlapping the edge of the other, or two in the corner with the handles crossed.

This is a very handsome one: Make the center of a rich crimson-colored cloth; trim with a border of old-gold-colored silk damask eight inches wide; embroider a vine of flowers and leaves in point russe and tent stitch with pale red silk in two shades and with gold thread. For the center of the flowers sew on gold cord and dark red filling silk, with split silk of the same color. Cover the seam, made by setting on the border, with old-gold-colored silk braid, worked on with rows of tent stitch in dark red silk. A cheaper cover can be made by using a center of double-faced cotton flannel, a center of olive and a border of red, with worsted braid stitched on with yellow silk to hide the seams. Finish with wool fringe or a cord and tassels.

A nice way to use up odds and ends in table covers is to cut them into a square form, turn the edges down all round and hide the stitches with fine Russian braid—either white, black or yellow. Then place them diamond-wise on the cloth, that is with a point at the top. Arrange the colors with ease, lapping one over the other, and the effect is good. Another way is to cut out several into the semblance of small hearts; put them over cardboard, first tacking the scraps on, then button-holing the edge with yellow filoselle. When several different colored ones are ready, arrange them on the border in groups of three; fasten and make a chain stitch from each up to a point, as if each were hanging from a string; and last of all, at the point of the three strings sew on a little bow, the same color as the chain stitching, and you have tiny bunches of hearts hanging from a bow. These of different colors, at equal distances, are quaint and pretty.

There is a new work, which consists of scraps of all kinds being

applied on serge and ornamented with colored silks, in imitation of Eastern work. Stars, circles, and all other sorts of shapes are brought into use. If the pieces of cloth are large enough, cut them in squares, and work a flower in crewels on silk in each. Cloth cut out in the form of ordinary leaves, ivy or vine leaves, appliqued on with long, showy stitches in colored silks, veined with silks and laid on a bright-colored ground, has a pretty effect.

A pretty fringe for felt or broadcloth covers, is made by taking the same cloth, or a contrasting color (same material), six inches deep, and basting or sewing it on the wrong side with invisible stitches. Then take sharp scissors and slash it into almost invisible strips to the depth of six inches; according to the size of spread have the depth of the fringe—and you will have a double row of handsome heavy fringe, and with but little expense. Above this work a vine of flowers in crewel embroidery or feather-stitch on a band of plush or velvet, with contrasting silks, or a flowered strip of cretonne. Corners of plush, five or six in a corner, of contrasting colors, feather-stitched with silk, are also pretty.

TEA COSIES.

Take a yard of black satin, double it and cut it in the shape of a half moon. About an inch from the edge have stamped for working, a narrow half wreath of pansies or other small flowers, and in the center a bunch of the same flowers. Cut four pieces of cloth or thick flannel the same size as the satin; sew two pieces across the bottom or straight edges and lay wadding between these pieces of flannel until about two inches thick; then sew the circular edges together; fix the other pieces of flannel in the same way; line these half-moon cushions with some pretty satin or silk and sew the circular edges together. It forms a sort of wadded cap or helmet, over which the embroidered black satin, being sewed in the same manner, is slipped and finished with cord, with loops at the top to raise it up by. These are very pretty made of cloth and braided, and are slipped over the tea-pot to keep the tea warm.

TIDIES.

A pretty one is made of white dice canvas, which is canvas woven in squares like a checker-board. On each of these squares is a figure of fruit or flowers in crewel embroidery. On one square is a bunch of cherries, on another a bunch of grapes, another a pansy, another a but-tercup, and so on till each square is filled.

A very pretty one is made by dividing a square of strainer cloth into two parts, inclosing the upper with bands of garnet velvet stitched with orange, working a flower pattern upon it and laying a band of orange silk across the lower half and putting a bright little Japanese fan across the upper half. This looks like a Japanese banner.

New and handsome ones are of coarse linen; fringe the ends and over-cast. Work a design down the center with crewels and filling floss. Put satin ribbon on each edge an inch and a half wide. It is prettier feather-stitched on in a contrasting color.

TOBACCO POUCHES.

To make a tobacco pouch for grandpa, who smokes a pipe, take a circular piece of chamois or colored leather, and make a casing for the strings by facing it in the inside with silk and stitching it in. Draw up the bag, laying it flat. For the ornamentation, cut out small oval pieces of cloth of various colors—red, green, blue, drab, etc.; baste them upon the bag, sewing them down with button-hole stitch, done in different colored silks, observing previously to ornament each piece with a tiny silk spray, and working each piece in variegated silks, to produce an Oriental effect. Others are made of soft kid, cut in a circle and bound with ribbon, embroidered in colored silks with a floral design and monogram, or Panama or Russian canvas, lined with India rubber cloth.

WALL POCKETS.

A great variety of baskets for the wall are made of willow, straw and silk, and are ornamented with ribbons, flowers, crewel work and dried grasses. Straps of linen, velvet, canvas or satin are embroidered for the wall-basket or paper-holder. These may be applied in silks, narrow velvets on broad bands, or narrow strips of flowered silk. Satin-faced and brocaded ribbons are run through work-baskets and waste-paper baskets which brighten them up wonderfully; also bows of ribbon are introduced on almost every piece of fancy work. The straps for paper-holders are used on carved backs of wood, and have slits at the top and bottom for the ribbons to slip through and hang down; there is rubber tape at the back, and as the papers increase the rubber stretches, making the straps longer. Those who cannot feather-stitch can chain-stitch or cross-stitch, as there are many different kinds of stitches in fancy work of this kind.

WORK AND SCRAP BASKETS.

Work baskets are ornamented with clusters of great acorns in olive, crimson and gold, with sprays of autumn leaves. These acorns are made by covering molds with floss. The standing work baskets can be made much prettier by lining them with satin in bright colors, adding bows wherever good taste demands; around each basket on the inside put a quilling of narrow ribbon, and on the outside sew a row of heavy ball fringe of bright, velvety colors.

A scrap-basket may be interlaced with ribbon or narrow bright flowered stripes of cretonne; or flannel may be cut in lambrequin points,

with applique figures, or feather-stitched with bright colored silks. On each point is a zephyr ball or tassel. The points are very pretty if simply pinked. A bright worked stripe is often put around the top, with or without the lambrequin points.

WORK APRON.

Cut an apron with side gores round the corners, and cut a pocket six inches deep and twice the width of the apron. Gather this at the bottom; shirr the top with a shirr string, leaving an edge about an inch deep to stand up as a ruffle; this may be simply hemmed, bound or trimmed with a stripe. The pocket and the bottom and sides to the top of the pocket are sewed in a seam and then turned. The pocket may button on the top with two button and button-holes; this leaves one large pocket and three divisions; a smaller one at the top is convenient for the thimble and thread or handkerchief. When one is knitting, darning or patching, these aprons come in very convenient, or when doing fancy work they are handy receptacles for the work and sewing implements.

WORK BASKET NOTES.

A handsome lambrequin can be made for a smoking table by applying pipes, with stems crossed in the corners, and any fancy border, on satin or broadcloth.

Aprons are very pretty in linen, holland or crash, worked in a design of poppies and corn-flowers, with crewels.

Crash cushions are fashionable. Some have a circular Japanese design in one corner only; others are made of light green and other delicate shades, with a spray of japonica across them, or hops, or white narcissus.

Scraps of silk are capable of being made into very gay mantel cloths by being cut into vandykes and sewed together in alternate points, say amber and black, scarlet and black, dark blue and crimson. The seams should be followed with lines of feather-stitch in some pretty contrasting color. Amber silk would look well with blue and crimson or scarlet and black.

Embroidered towels are made of coarse white linen, embroidered on both ends with a border in-cross stitch, worked in colored cottons and edged with coarse linen lace, or fringe the ends and knot. The sides of the towel are turned down for a hem three-fourths of an inch wide, and cross-stitched down with colored cotton on the right side.

Take bed-ticking (red striped) and embroider the white stripes with fancy colored silks; on the wide red stripes briar-stitch black velvet; on narrow red stripes sew narrow gilt braid. You can in this way make lovely, serviceable table covers, sofa cushions, tobacco pouches, slipper-cases and many other beautiful articles to ornament a room.

To make pretty dessert doylies. Work with very fine scarlet marking cotton in one corner a group of fruit and leaves on a ground of gray damask, or coarse plain white linen, such as you purchase for sheeting—three and one-quarter yards of linen make twelve napkins and four doylies. Fringe the edge and work a feather stitch around for a border.

Old curtains that are not good enough to hang at the windows can be utilized by transferring the flowers and vines to borders for lambrequins, dressing tables, work stands and baby baskets. Arrange the sprays on bands of satin and work them a little with colored silk, or transfer the heavy vines to plain Swiss muslin. Coarse musquito net makes effective curtains with the flowers all over it in scrolling patterns.

Cretonne stripes, with a band on each side of some plain, rich-colored material, are thrown over the backs of chairs. They are cut pointed at the end, with one tassel or three, or a row of fringe put on straight across, to hang below the chair. Flowers of cretonne are appliqued on black satin, pink or red roses, being one of the handsomest designs.

A lovely pair of curtains may be made of ordinary fine muslin, on which may be tastefully grouped birds, flowers, Watteau shepherds and shepherdesses, or graceful ferns, peacocks, oriental foliage and bright-hued butterflies cut from cretonne. Cretonne may be purchased in great variety of styles, but too many subjects should not be introduced into one piece of work. The flowers, etc., are appliqued on, and worked in colored filoselles.

To make pretty napkins for spreading over dishes on the table, cut a yard of "bird's-eye" linen into eight square pieces, fringe one-half an inch deep, overcast with red marking cotton, coral stitch a border of same or work a sheaf of wheat, a monogram or initial in the corner. These brighten up a table wonderfully, wash well, and are within the reach of all.

Pin cushions are made much prettier by making them very full, making the corners long and pointed, and finishing each corner with a bow of ribbon, in which lace is intermingled. *Point d'esprit* lace is very pretty for fancy work, and looks very much like the breton, but is much prettier.

Simple gifts for friends can be of silk and satin, and net in large or small pieces as may be convenient; caps with the edges worked in colored silks; ties for the throat; bracelets and necklets of silk embroidered in small flowers and edged on each side with narrow black or cream lace; aprons of silk, satin, or cashmere, with embroidered pockets and border or a spray in one corner; small blotting-book covers, with a spray of some delicate flower worked across; letter-cases, pin-cushions and small sachets; hood and cuffs to be put on to any dress at

will; embroidering the back of silk and lace mittens, or long gloves, or the toes of satin or kid slippers; cases for music, cases for crewels and so on.

WOVEN SILK STRIPES AND COVERS.

Collect every scrap of silk, whether new or old, pretty or homely, about the house. If you have light silk dresses you can have them colored. Cut them in strips, a quarter of an inch wide—it is a mistake to cut them too wide, some use them half an inch wide—then sew them carefully together the same as for carpet rags.

The stripes may be shaded from light to dark with a “hit-or-miss” stripe in the center, or the whole strip may be “hit-or-miss” and may be made much handsomer by care being taken in sewing the strips together. Whether the strips are straight or bias, or cut from a circle, they can be sewn together and woven just the same.

Weigh the balls and when you have eleven pounds of silk send them to a weaver. The usual price for weaving is twenty-eight cents per yard. This will give eight yards of material thirty-five inches wide. The woof is usually of linen thread and is scarcely visible; but if the silk is very nice and a particularly handsome article is desired, silk woof is the most desirable, embroidery or knitting silk being used. These bands are used for curtain valances, long curtains, or portieres; for mantel valances, chair stripes, table scarfs, etc. Square table covers can also be worn in this way, the edge finished with a handsome netted silk fringe.

FERNs.

OUT-DOOR FERNERIES.

There are many plants that succeed best when planted among rocks, and for their accommodation and to show off their beauties to the greatest advantage, it is common in many gardens to have what is called a “rockery.” This is made of a collection of stones, in the rough natural state, laid up without much order, with soil, which should be concealed as much as possible by the fragments of rocks. This should be made as natural as possible; the stones of which it is composed, should not bear the marks of the quarry or any other art. For a small garden one collection of rocks or stone with a walk around it, will be sufficient; but when a person has some fancy, a variety of beds or collections may be made with winding walks around them, which, if relieved with some dwarf evergreen shrubs, may be made to show off a great variety of dwarf plants to the very best advantage. Rockeries should be conspicuous for natural character. No appearance of art, and no approach to the regularity or smoothness proper to works of

art, will be at all in place here. The surface of the whole cannot be too irregular, or too variedly indented or prominent. Evergreen shrubs of low growth will be particularly useful in giving prominence to some portions of the work; provision will therefore have to be made, in the placing of the stones, for planting a few shrubs and a greater number of herbaceous rock plants in their interstices, which should be left broader or smaller, according to the size of the plant that may be required in them.

In arranging the stones they should be laid upon their broadest or flat sides, with the outer edges slanting downwards rather than upwards. Any great elevation should never be sought in small rockeries. This would be inconsistent with their breadth and would render them too prominent and artificial. As many of the plants succeed best in the shade a portion of the rock-work should be partly surrounded with trees or shrubs, that they may derive that advantage. Trilliums, orchis, cypripediums and some few ferns, and a great variety of native plants which are found in our woods, with an appropriate soil, would flourish well in such a spot. The rockery should be partly, or wholly, concealed from the general flower-garden by shrubs or trees. It may be approached from the main walk under a rustic arch, mantled with climbers, or through a winding passage among evergreens.

A beautiful and luxuriant group of ferns may be had for the entire summer by anyone who has a large tree or shady place where they can be planted. If there is a wet and unsightly place that can never be made to look well, all the better; choose that spot for your ferns. An airy place, shaded by the house, will do nearly as well. To prepare a place for the ferns proceed in this wise: Choose a bundle of stakes two and a half feet long, an inch and a half in diameter, and which still retain the bark; drive these into the ground in a circular or oblong form, as you may wish the bed to be; the stakes may stand from twelve to eighteen inches above the ground; now weave in and out about the stakes, basket fashion, grape vine until the top of the stakes is reached. You then have what appears to be a rustic basket. Fill the bottom with sod, or earth rubbish of various sorts, but leave room enough in the top for a good layer of fresh mold, in which plant the ferns, which may be taken from the woods as soon as the fronds begin to peep above the ground.

It is better to choose the ferns from a plot where they grow thickly, and take them up so that they may be as little divided as possible, and with plenty of soil unbroken about the roots. Fill your baskets full of them, and if you water them well you will have a thing of beauty to gladden your eyes and cool your senses during all the warm summer days. The basket may be further ornamented by slipping seeds of the cypress vine or morning glory between the interstices of the grape vine

into the soil. They will sometimes grow right merrily, and, if trained about the basket, beautify and illuminate it in a very dainty and exquisite fashion. In lieu of the stakes and grape vine (wild grape vine can nearly always be procured in abundance) a basket which has lost its bottom may be used, which, if not already browned by exposure, may be painted any desirable color. If the fern basket is sufficiently protected in the fall with leaves, it may be relied upon for a thrifty crop of ferns the following summer.

GROWING FERNS IN-DOORS.

Most ferns grown in-doors are raised in Wardian cases. A simple one may be made by taking five panes of glass of any size pleased; four to form the sides, one for the top; fasten the glass together with a light wooden frame; then take any tin dish, like a baking pan, or if round a tin plate or jelly cake pan, or a tin dish can be made to fit for a trifling sum of money; paint the tin green on the outside. Many people have what are called "fern rooms," and which anybody with taste and a little money can easily make. These are made by setting up a square, five feet high, of glass set in a frame work of wood or iron, and of which the shape best sets off the ferns. These are kept slightly moist by the water in a small tank of tin around which they rise or fall, according to the variety to which they belong, and has for its sole ornament these tiny feathery ferns. It should be put upon rollers so that it can be moved from room to room.

Decayed wood (not pine) mixed with about half its bulk of good fibrous loam from an old pasture, and very small proportion of well-decayed stable manure, makes a good compost. Now collect some pieces of broken flower pots, or still better, bits of marble, granite or any stone and scatter them around the bottom, placing in the center some moss-grown stump or stick, and pile the stones around it; then collect from the woods, ferns, mosses, partridge vine with its bright red berries—any plant will grow in these ferneries which can be found in moist places in the woods; take up a little of the leaf mold in which they grow—they need but little soil—arrange your plants spreading the roots carefully over the stones, scattering a little leaf-mold on them, and placing your mosses around the whole. The tallest plant should be placed in the center and good taste shown as to the arrangement. A small piece of looking-glass placed in the bottom and the edges covered with moss and tiny shells will prove an effective miniature lake.

Before placing the globe or glass frame over the fernery, sprinkle the plants thoroughly, then cover with the glass and let it remain a few days in the shade. Keep them in a shady place where the sun touches them but a short time. Do not water them too often, once a month is sufficient in winter, a little oftener in the summer; if too wet they will

mould and die; when there is but little moisture on the glass it is well to raise it and ascertain if it is dry. The dried ferns or mosses can be removed and occasionally a new bit added. Trailing arbutus and partridge vines will blossom in ferneries. Ivy and lycopodium also grow well, but the rare ferns from the hot houses do not thrive as well as those from the woods. A very pretty ornament can be made for the table or stand by taking a collection of ferns, mosses, maiden-hair and long sprays of the partridge berry, and placing it under a small glass receiver. These, taken up carefully with the moist earth clinging to the roots, and pressed into a shallow earthen dish with a small wooden cross covered with lichens and gray moss, and the vine with its scarlet berries climbing over it, makes a beautiful and always pleasing ornament.

Ferns are easily raised from seed. Shallow pans of very sandy soil should be procured, and filled within an inch of the rim. The seed should be grown on the surface of the soil, watered with a very fine rose (the nozzle of a watering-pot), with window-glass placed closely over the pans, to keep moisture in and insects out, and the pans themselves set in a temperature of 50 deg., when the seeds will germinate in about two months.

Those who have trouble with the Wardian fern cases do not understand managing them; put a layer of charcoal on the bottom for drainage, and then no waste-pipe and faucet are necessary. It is well to sprinkle fine charcoal through the dirt, as it keeps it sweet and gives fine color to the foliage.

Although most ferns can only be grown in the parlor with the proper protection of a Wardian case, there are some which will succeed well grown upon the center-table, provided the room is light and airy. They can be grown successfully in porcelain pots without drainage from the bottom, in which they will develop finely. Put in the bottom of the pot two layers of potsherds broken up rather fine, and upon this a few small lumps of charcoal; upon this fill with soil, a compost of peat, loam and sand broken fine, but not sifted, and set the plant; give a good watering and the work is done. Care must be taken not to overwater so as to rot the roots, and not to keep the room very hot and close. The best ones for parlor use are the *adiantum* species, *davellia*, *blechnum*, *pteris*, *nephrolepis*, *polypodium* and *lycopodium*.

UNIQUE FERN BASKETS.

Take two peach baskets, fasten together and line the upper one with moss turf, with the green placed outward and the basket filled with earth and leaf mold. The moss should also be extended over the top of the basket after setting out young ferns, which may be found in any of the damp, mossy parts of the woods. The basket when prepared should be kept somewhat shaded and the moss should be daily

dampened. The bottom and splints of the basket should be painted in green, as violent contrasts in flowers are not preferable. When moss is not available, grass sod may be substituted for the basket-lining, and other plants be substituted for the ferns.

Very beautiful baskets for flowers and ferns can be made of the longer and more feathery kinds of mosses. These look very beautiful, especially the wild flowers, when clustered in this delicate and soft green nest, which can be made to preserve its freshness and brilliancy for many months. A light frame of any shape liked, should be made of wire, and the moss, which should first be well picked over and cleansed from any bits of dirt or dead leaves which may be hanging about it, gathered into little tufts and sewed with a coarse needle and thread to the covering, so as to clothe it thickly with a close and compact coating, taking care that points of the moss are all outward. A long handle made in the same manner should be attached to the basket and a tin or other vessel, filled with either wet sand or water, placed within to hold the flowers. By dipping the whole structure into water once in three or four days, its verdure and elasticity will be fully preserved, and a block of wood about an inch thick and stained black or green, if placed under the basket, will prevent all risk of damage to the table from moisture.

Another satisfactory arrangement is to obtain a common shallow box and ornament it with sticks or bark and fill it with sandy earth, mixed with moss finely broken up. After planting the ferns the whole can be covered with moss, such as is found on logs in damp woods. The ferns will find their way through the moss.

GATHERING AND PRESSING FERNS.

The dried fronds of ferns are frequently employed in forming screens under blinds, etc., and, as they are easily obtainable, collections of ferns being generally grown, some hints as to the preservation of them cannot fail to be acceptable. Get any carpenter to plane two deal boards about half an inch thick, a foot wide and a foot and a half long; between these place one or two quires of common blotting paper. Round the boards put two narrow but strong leather straps; these must be drawn as tightly as possible, and will secure a great amount of pressure on the fronds inside; and the whole may be strapped on the top of a box in traveling, so as not to take up much room. In gathering the ferns, cut them as low down in the stem as possible, and in small specimens get up the root if you can. In putting them to dry in the blotting paper, have respect to the natural position of the fern, and also to the size of the sheet of paper on which they are to be finally placed. When the fronds are long and the specimens large, they may be bent so as to lie in a smaller space than they otherwise could, and

if dried in a certain position will retain the form easily. It is best at first to make the pressure lightly, so as to alter the form of the plant if needful before it is completely dried; then increase the pressure day by day until the specimens are ready to remove. Ferns dry quickly and easily, and may without injury be kept in drying paper for some time. Or they may be kept between the leaves of books, pamphlets or magazines in the same way, only putting them under a heavy pressure, and frequently changing them to dry leaves. When between the blotting paper, change them two or three times a week, so as to remove any dampness, and dry the paper in the sun, or before the fire, very often. It is best to have two sets of paper, so that one can be dried while the other is in use. Any ordinary fern will be fit to put into the folio in two or three weeks at most.

FERN AND FLOWER CARDS.

Lovely cards may be made of dried flowers and ferns. Obtain two boards and a couple of thin leather straps—these will be quite sufficient for your purpose if you do not wish to go to the expense of a regular press—and some botanical blotting-paper, which may be had of any stationer. It is best when fine and white. Gather the flowers, if possible, on a dry day, and place them, after having removed any large stalks, between two of the sheets of paper. Between each layer of flowers place at least three or four sheets of paper, and strap the whole between the boards as tightly as you can. Change the papers daily until the flowers are nearly dry, then every few days will be sufficient until they are quite dry. Draw the design upon the card, of course seeing that it is a suitable one for your purpose. An empty basket, a vase, a plain wooden cross, or merely a few empty stalks or a bow of ribbon, are suitable designs when you have a sufficient variety of flowers. Make some very strong gum—powdered gum arabic is best—and arrange the flowers on the design according to your fancy.

PARLOR SCREENS OF FERNS.

Have a frame made of walnut, ebony or any dark wood, about four or five feet high and two and a half feet wide, and have two panes of glass of a right size to fit the frame. Upon one of these the ferns can be arranged. Place among them bright-hued butterflies and a few delicate shells. The ferns will be of different shades of green, and a great deal of art can be shown in arranging them in such a way that, when fastened and seen in an upright position, they shall appear to be growing naturally, the butterflies looking as if they were poising on the wing. When the arrangement is perfected a single drop of gum arabic under each of the fern leaves will keep it securely in place (mucilage should not be used, as it discolors the leaves), and the second

plate of glass is laid upon them, the two edges of the panes being fastened together by a tape, which is gummed on, the exact width of the two when joined together. This fern-screen, when properly managed, makes a pretty ornament for a parlor.

FISH SCALE FLOWERS.

JEWELRY AND EMBROIDERY.

The best scales for the purpose are those obtained from the sheep-head and the red fish. Wash well in cold water, add a little spirits of ammonia, and put out to dry. Cut a pattern of a leaf, place it upon the scale, letting the end of the leaf opposite the stem fall on the edge, and cut one side thin, the other with a single clip of the scissors.

All is pure white, but if desired a slight tint may be given by a thin coat of transparent oil paint. For pink, use rose madder; for blue, Prussian blue; yellow, yellow lake; for green, mix together the last two colors; reddish brown, for shading, burnt sienna, and for violet, mix crimson lake or rose madder with Prussian blue.

Pierce two holes with an awl, one about the center, the other almost at the edge of the leaf; put a bit of silver wire through and twist the ends together for about one-half inch; then place another leaf on one end of the same wire, and twist the wire as before; then put another on the opposite wire. You can stem fern leaves in the same manner. The flowers are formed in almost the same way, except you place a small pearl bead in the center. Tendrils can be made by coiling the wire round a No. 6 needle. These are quite pretty interspersed among the leaves and flowers; also make pretty stamens. The flowers and leaves are fastened together with wire and white sewing silk, as hair flowers are.

When completed and made up into sprays they are finished with a coat of white demar varnish, which will give additional brilliancy to the scales.

Those intended for the breastpin are bound to a pin, and the earrings have a bit of wire bent back from the flowers like a hook. The roses, the pansies, and the phloxes are the prettiest ones to imitate.

For embroidery: Vein your scales and leaves with a fine steel needle; do it slowly, bearing on hard to give clearness; the leaves are now ready. Stretch a piece of red velvet tightly in an embroidery frame; place the pattern which you intend to copy before you, and imitate it by sewing the scales on carefully. The effect of these glistening scales on velvet is very beautiful and has the appearance of pearls.

FLOWERS.

PREPARING THE SOIL.

The only difficult part of making a garden is the deep digging and the enriching necessary to produce fine flowers. On alluvial river lands this is a light task, but a serious one on poor, sandy soil or stiff clay lands.

When the ground is very poor it should be spaded out and carted off, and its place filled with better. This may seem an arduous task at the time, but it will fully repay for the trouble before the year is out. A mixture of leaf mould, barn-yard manure, leached ashes, soot and a very little salt spaded into the soil will make any clay hill or the pine barren blossom like the rose. Low, wet lands require an addition of sand, particularly where bulbous and tuberous-rooted flowers are to be planted. The different concentrated manures now sold everywhere are valuable, but must be used sparingly, or they exhaust the soil and cause it to burn up in summer. There is no necessity for any one living in the country to buy fertilizers, when, with a little care, a compost heap, made of decayed leaves and chips, ashes, rich dirt from under wood piles, bits of coal and soap-suds, may always be ready to supply all the wants of the gardens. On Southern farms an invaluable fertilizer is found in cotton seed, which may be spaded into the ground at any time during the winter. After the flower beds have been made sufficiently rich and light they should be raked over until fine and smooth, and elevated in the middle so that the water will run off.

PLANTING THE SEED.

Nearly all kinds of flower seeds require transplanting, therefore it is best to plant in boxes, pots or hot-beds. Old cigar boxes are convenient and are easily handled, but first bore holes in the bottom of the boxes, and in your pots or boxes place either broken clam or oyster shells or pieces of old flower pots as a drainage; then take light, rich earth, and sift or rub it carefully in your hands to be sure there are no lumps; some bake the earth to destroy any insects which may be in it, but it answers the same purpose to pour boiling water on it. After you have filled the boxes or pots with this prepared earth, sprinkle your seed carefully over it, and sift over them light soil sufficient to cover them, moisten them with warm water, and place the box where there is but little light, and throw a piece of paper over the top. A warm place will start them best. Let them remain thus several days till the seed have a chance to swell, before you give them much light, and keep the earth moist; a sponge is excellent to water them as it does not dis-

turb the position of the seeds; also use warm water; as soon as you see they are sprouting give them light and air, if not too cold, or else the plant will not have strength to grow well.

Hot-beds are the best, and can be made with but little expense by taking some old box, and if you do not possess an old window sash, you can purchase one of some builder for a trifling sum of money, and fit it to your box by nailing strips at the sides; dig a place the size of the box and two or three feet deep, fill it with loose manure mixed with straw, which is the most heating; then sprinkle soil over the top about six inches deep; place the box on the top, carefully heaping the earth around the outside, and the hot-bed is made, in which you can start the seeds and slips by either placing the boxes or pots in the earth on top of the manure, and plant the seeds and slips in them, or, as many prefer, planting in the soil of the hot-bed. After the seedling plants are of sufficient size to transplant, transplant them into small pots; you can easily plant them in the flower beds without disturbing the roots, and the plants will not require covering. First dig a hole and pour water into it; then carefully slip the plant, dirt and all, from the pots and place into the hole made for it and press the earth tight around it. Of course they must remain in the pot till they are well rooted. In raising slips you need to mix in full half common scouring sand with the soil, and they must be shaded from the light several days.

All who care for flowers will desire to raise verbenas, as they blossom all summer. If you wish to raise them from seed they should be sown in February or first of March, though even the last of the month will do. One secret in raising verbenas is change of soil. It would be better to plant them every year in a different location, but if you renew the soil it will do to plant them twice in the same bed, but never three years in succession. All flowers, as well as vegetables, need constant change of soil for they soon exhaust the earth. Seeds are better that are raised in locations distant from the place where they are to be sown. Flowers soon deteriorate if you continue to plant over and over from seed raised in the same spot; that is one of the reasons why seeds from Europe are generally preferred by florists. Japan pink seed should be planted in March in order to have them flower the first year; they are hardy, and blossom also the second year.

Pansy seed should be planted as early as verbenas; ten weeks' stock, phlox Drummondii, double zinnias, lobelia, petunias, portulaca, salpiglossis, candytuft and larkspur should be planted in April. If you desire to raise picotee carnation pinks for the next year, and Canterbury bells and fox-gloves, sow in April. Sow asters of all kinds the last of April or first of May. Sweet peas should be sown in the open soil, about three inches deep, early in April. It is better to soak the seed in warm water before sowing. When they have germinated, and as they begin

to climb, fill in earth around them, and water now and then thoroughly with soap-suds. Mignonette should not be transplanted; sow the seed in the open soil the first of May. Candytuft and sweet alyssum are hardy, and the seed can be sown out of doors; but if you once have had them, they will come up self sown. Look over your beds in the spring, and take up such plants, when you have the soil prepared and beds made, then you can plant them back again where you desire. Some of the climbers, such as maurandia, Barclayana, Thunbergia, need transplanting, and had better be sown early. Joseph's Coat is a very brilliant plant, its leaves are all shades of green, red and yellow; the seed can be sown either in or out of doors by the first of May. Balsams will grow better if the seeds are not planted till the second week in May out of doors. It is desirable to have some flowers raised by slips or brought from some greenhouse, such as fuchsias, double feverfews, scarlet geraniums, heliotropes, rose geraniums, lemon verbenas, monthly roses and hardy perennials. Hardy perennial roses are desirable in every garden, they grow so thrifty and blossom all summer, and with a little covering will live out all winter. If you have a shady moist place in your garden, there you can plant your lily of the valley, double blue English violet, forget-me-not and pansy.

DESIGNS FOR FLOWER BEDS.

If possible, preparations for making a flower garden should commence in the autumn, so that hardy bulbs and shrubs may be planted before January. In the North this is essential, and in the South doubly so, as the beauty of nearly all our finest, hardy annuals depends on their being sown in the fall.

While the seeds are germinating prepare the ground for them. Have plenty of clean bright grass for a background to the beds. If possible, have a nice gravel walk between the beds or through the yard. Make the foot walks wide or narrow, according to the size of the yard. To make the walks hard and smooth take three-fourths gravel and one-fourth cement, dig the earth away from the walk to a depth of four inches, and fill up with the gravel and cement. Water and roll after the material is down. This will make the walk hard and smooth.

Much taste may be displayed in the selection of designs for flower beds. Fancy, complicated plans are pleasing, but, unless such beds are carefully bordered, their outlines soon become marred. Long, sweeping curves are always effective; nowhere does the "line of beauty" attest its grace more decidedly than in a flower border. Circles are always pretty, and well suited for ribbon beds or masses of small flowers. A convenient size is six or eight feet in diameter.

Two pretty beds are known as "scroll work" and "carpet." In the former the ground is laid off after the fashion of a bit of scroll wall paper border; gravel walks form the background, while the figures are

represented by bright colored flowers. The carpet plan is to put low-bedding plants together in stripes and figures of various patterns. This style of bedding requires a great number of plants, and is not to be recommended unless one is an experienced gardener.

The little star and ribbon beds can be made simply by laying out beds in the proper shape, and then planting the flowers in stripes, circles or squares, alternate rows of red, white or other colors; the effect is very pretty. For such beds nothing can be finer than phloxes, verbenas and asters.

Another pretty one is constructed in this way: In the center of the circle a white foliage plant, around that a yellow; next a circle of Master Christine geranium, the whole edged with blue lobelia. A very pretty ribbon bed may be made as follows: At the back of the bed a collection of dahlias are planted; then a line of perilla, a dark foliage plant, growing about eighteen inches high; next a row of scarlet flowered geraniums, followed by a line of yellow foliage plants; then a row of white Tom Thumb geraniums, and the outside line with verbenas.

Oblong beds, four or five feet broad and ten or fifteen long, are easily kept in order, and have the merit of affording considerable border room for long, unbroken lines of carnations, petunias and other small plants. Back of these flowers may be taller plants, and, in the center of the beds rows of spireas, dentzias and other shrubs. There should be several small beds—round, square, oval, oblong or of any other shape desired—reserved for choice bulbs, and the small annuals that are not showy except in masses. Three feet square is a pretty size for such beds; but no matter what may be the dimensions of a garden, the walks should be wide, at least three to five feet, and wider if possible. It is better to sacrifice a little more ground than to give a garden the contracted appearance always produced by narrow walks.

DESIRABLE BEDDING PLANTS.

Herbaceous perennials are very easily cultivated, for, as a rule, they will grow where any plants will. All they require is a good garden soil, a warm and light one, for it is useless to expect plants to grow in a wet, undrained soil. Once in three years or thereabouts they should be divided and transplanted. Division should be done either at the end of summer or at the time of making garden in the spring.

The alyssums should be planted in masses, the poppies and tall larkspurs may be set at ten or fifteen inches apart, and the other annuals six or eight inches. They are all easy to transplant except the candytuft and poppy.

The pansy heads our list. In higher latitudes than 33° they require protection in winter, below that they flourish in sunny situations all winter. The soil must be very rich.

The phlox is next in merit. They make very beautiful beds; and even if neglected they reward all trouble by a constant display of brilliancy for months.

Poppies are dazzlingly gay and make a handsome back-ground for smaller plants. The delphinium, our old larkspur, is another very desirable flower. The finest of the annual varieties are the tall and dwarf rockets, the candelabrum, the hyacinth-flowered and emperor larkspurs. The tall varieties make a pretty contrast planted with carnation poppies.

The candytuft, alyssum, nemophila, clarkia, China pink and catchfly make very pretty masses or beds. The whitlavia is a little beauty with its white and purple bell-shaped flowers. They suit the South admirably, and Northern seedsmen warrant them proof against the cold. Sweet peas, those old-time favorites, should be planted in the fall in the Southern States. Sow thickly in rows on rich soil. Perennials planted in autumn must be left in the seed beds (and protected in the extreme North) during the winter, then transplanted in the spring. The six most desirable varieties are: Hollyhocks, in various shades of pink, crimson, maroon, white, purple and yellow, and double as a cup full of ruffles. Magnificent Canterbury bells, white and blue, beautiful for large vases of cut flowers, and showy in the garden. The single varieties are prettier than the double. Aquilegias, or columbines, are very handsome; yellow, white, purple and striped. The finest are the "golden spurred" and the Rocky Mountain columbine. Under the general name of "pinks" come three of our most exquisite and fragrant flowers—fringed pheasant's eye, the clove pink and the carnation. The carnations are sometimes solid colored and sometimes ribboned with broad stripes. Their beauty and delightful fragrance make them a dangerous rival of the rose.

The verbena is one of the most popular bedding plants in cultivation. It is readily grown from seed, and embraces nearly every shade of color in its flowers. The verbena will grow in almost any soil, and gives a profusion of bloom from early spring till late in the fall.

There is, perhaps, no class of plants so indispensable for bedding as the geranium. In selecting varieties for this purpose it is very important to choose sorts which stand the sun; for very many that do well in the greenhouse or in a sheltered position, fail to give satisfaction when exposed to the sun. The following list comprises some thoroughly tested: Master Christine, the very best bedder—free bloomer; Jean Sisley, very fine scarlet; white Tom Thumb, Queen of the West, and a beauty.

The fuchsia is a magnificent pot or bedding plant, if grown in partial shade with an abundance of water, and will produce its handsome blossoms, which are sometimes called "Ladies' ear-drops," in great profu-

sion. The very best winter-blooming varieties are speciosa, red throughout; Carl Holt, red and white striped, and lustre, with dark crimson corolla and white sepals. Plants intended for winter flowering require a period of training and rest in the summer. They must be encouraged to make an abundant growth and all the flowers kept off till September.

Nasturtiums, balsams and seeds of a similar size, can be planted half an inch in depth, but sweet peas will blossom much longer if planted like garden peas, from two to three inches in depth, and they always seem to bloom much handsomer when planted in rows in the vegetable garden than in small circles or patches in the flower garden. They are as indispensable for cut flowers in June as green peas are for the table, and, if their first blossoms are gathered and none allowed to go to seed, they will continue to flower and perfume the air with their exquisite fragrance until frost. For hedges between a flower and a vegetable garden they are very ornamental, and will also prove an excellent screen to hide any disagreeable objects. As they are quite as hardy as garden peas, they can be planted as soon as the frost is out of the ground, and in six weeks, if the season is favorable, you can gather the bright sweet-scented flower.

Asters take the first rank among the annuals, their great diversity of color and beautiful form making them favorites with all florists. But if early flowers are desired, you must plant the seeds early, then the plants will be of good size when the garden beds are ready for them. Asters vegetate very easily, the seeds often sprouting in three days, and as the roots are fibrous, and grow compactly, they are much more easily transplanted than the tap-rooted plants, such as larkspurs and sweet peas, and if you choose a cloudy day in May for the work, or plant them after sunset, when it has been raining, the plants will not wither. The soil for asters should be made very rich with compost, as their roots demand the choicest of plant food to produce the finest of flowers; and when the buds appear, liquid manure applied twice a week will increase their beauty tenfold. Cocardeau or crown asters are very beautiful, and differ essentially from all other kinds, the center of the flowers being pure white, while the margin may be either pink, crimson, lilac or purple. The Washington aster has larger flowers than any other variety, and the plants are very vigorous. The dwarf bouquet varieties make very beautiful edgings to beds of variegated plants, and the latest variety, the Schiller, is a very abundant bloomer, compact in habit and flowers, until the frost kills it. A bed of asters, arranged with the tallest varieties in the center and graduated down to the dwarf Schiller or chrysanthemum aster, will make as fine a show in a garden as a bed of geraniums, while the cost of the plants will be very trifling.

Balsams can also be made highly decorative if they are trimmed of

superfluous branches, and trained either to one stem or three. Thus trained the flowers will be very much larger and the stems covered with them. Trained with three branches the balsam can be made very decorative as a house plant, and if all the seed pods are nipped off it will bloom for six months at least. If a bed of ornamental foliage plants is desired from annuals, they should be transplanted late in May. Castor oil bean can be used for the center of the bed, and one plant will be sufficient if the soil is made so rich that it will grow rapidly. Around it place half a dozen plants of *amaranthus tricolor*. For the next row, plant *euphorbia marginata*. Of green and white foliage, it is very showy when mingled with the darker foliage plants. It is a native of Colorado, called by the Indians, "snow on the mountains." It is a very common plant and has been cultivated for the last forty years; but of late only has it received the attention it deserves. The outer row of this variegated bed can be planted with golden feather or the yellow-leaved feverfew, which has been used for mingling with the bright-lived coleus.

The Japan cockscombs are also ornamental for the garden, the feathery *colosia* making a fine show. The seeds are very tiny, and must be planted and watered carefully. It needs a light but rich soil to grow to perfection, and is well adapted for the house or window garden, as it is very suitable for bouquets and vases of flowers. Ten weeks' stocks are old-fashioned flowers, but always beautiful and ornamental, and the German florists have lately produced fine varieties, as exquisite in their coloring as in fragrance. Frequent transplantings are needful to increase the stockiness of the plants, so it is well to sow the seeds quite early, and, as the second leaves unfold, transplant into a box, and then into the garden. A rich, moist soil is needed to produce the largest flowering stalks, yet they will grow in any garden soil after they have been well started, and they are very hardy, blossoming when nearly all the other flowers are dead. It is desirable, in purchasing these seeds, to select the most expensive varieties if you wish the handsomest plants, and it is very poor economy to buy the cheaper varieties. It is also needful to plant them so that their roots can have plenty of room and not become starved for want of food. Asters need eight inches of soil, balsams at least ten inches, and ten weeks' stocks the same space as the balsams. Transplant them in beds by themselves, or in rows, but leave the same distance each way. When the sun shines scorchingly hot in July a little mulch of stable litter will give their roots a desirable shade. The different varieties of annuals are almost numberless, but among the indispensable, one would class the candytuft, sweet alyssum, brownellia, ageratum, convolvulus, centranthus, dianthus or pinks, gypsophila, larkspur, mignonette, nasturtium, pansies, petunias, phlox, salpiglossis, saponaria, sweet peas, viscaria and zinnias.

The gladiolus is a magnificent flower. Plant the bulbs at intervals

of about three weeks apart, at any time between April and Independence day. Set the bulbs about nine inches apart and cover them four inches deep. As they grow they should be staked to prevent them from blowing over. Stir the soil around them occasionally with a sharp hoe, and this is all the care they need.

The iris family must not be forgotten. The Spanish and English varieties are bulbous rooted; very pretty, with white, blue, and yellow flowers. Fine for borders, if left undisturbed in the ground. Will grow anywhere. But the most splendid kind is the German iris; it is a tuberous-rooted evergreen, with large, white, blue and buff and violet flowers, veined and margined with other tints. To this class belong the old-fashioned "flags" of our childhood; but the new varieties far surpass the old in richness and beautiful blendings of color. Plant in good sandy soil, four inches deep and eighteen apart. Another handsome flower, that must be planted before January, for spring blooming, is the herbaceous peony. The principal colors are white, pink and crimson, with different shades, very showy. Plant as directed for the German iris. Double jonquils and the narcissus are pretty and exceedingly fragrant. The finest of them are the double white and polyanthus narcissus, the poet's narcissus, and the gold and silver trumpets. The directions for hyacinths will suit them. The crown imperial is a beautiful hardy bulb, with single and double, red and yellow flowers. Of easy culture in the North, but repeated experiments in the South prove that a warm climate does not suit it. Pretty miniature plants for masses in sunny situations are the star of Bethlehem, white, with green stripe on each silvery petal, the blue scilla, the delicately-tinted white, yellow and purple crocus, and that usher of spring days, the snow-drop.

The "feathered" and fragrant musk hyacinths (mis-named plants) and the green-tipped snowflakes deserve a small place in our favor. In the North the ranunculus and the brilliant anemone cannot be planted out doors until spring, but in the southern states they should be in the ground by December. Set ten inches apart, they make a beautiful bed, and bloom constantly two or three months—crimson, yellow, purple and white, single and double. With the charming bleeding heart the list is complete. Plant in good soil, three inches deep. Its fine cut foliage and dainty pink and white flowers will always make it a favorite.

WINDOW GARDENS.

A window looking to the south is to be preferred; next to that an east or west window. Before cold weather comes, carefully go over the entire frame and carefully shut up every crack where the frost can obtain a possible entrance. A good plan is to have a plant stand mounted upon rollers, so that on every cold night it can be run away from the windows.

Plants kept in the house over winter require attention paid to certain requisites, heat, light, ventilation and water. Too much heat is just as injurious to them as a deficiency. If the air is dry and hot the plants will soon be infested with the red spider, green fly and mealy bug, so try to maintain a temperature of seventy or seventy-five degrees by day and fifteen degrees less at night. To get the moist air, so essential to all plants, water may be evaporated on the stove.

Light should be given at all times and as much as possible. Geraniums and heliotrope revel in the sunlight. Such charming window plants as the rex begonias are partial to shade, but can be put in among other plants. The same with the fuchsias. Turn your plants frequently if you would have them symmetrical, and don't be afraid to pinch off the tops if you want them bushy. Geraniums, fuchsias and coleus have a strong tendency to run up one long stem which, of course, makes a spindling plant.

Ventilation should be given on every fine day. Do not allow a draught of cold air to blow on your plants, however. Watering should be done when the surface soil is dry, and only then. There are some exceptions to this rule, however, for callas, hydrangias, rex begonias and some others require abundance of water. Preparation for the winter garden should commence along early in the summer. One cannot expect a rose or a fuchsia, which has given its lovely flowers during the summer, to keep right along in flower. Roses for winter blooming must be pot-grown and of varieties adapted to forcing.

The leaves of plants need washing and syringing to remove the dust that gathers on them. Some plants, such as begonia rex, do not like their leaves moistened. Others, like the camellia, require the leaves sponged off one by one. Always use soft, tepid water, and attend to washing them at least once every week. Pick off the yellow leaves at the same time.

The drainage of the pots should admit the surplus water to escape easily through the hole in the bottom of the pot. Never allow the water to stand in the saucers.

One great error in window-gardening consists in attempting to grow too many plants. Better to have one healthy, well-grown plant than a dozen sickly, enfeebled things which have neither beauty nor blossom.

PLANTS FOR WINDOW GARDENS

To get the box ready for plants, put in pieces of charcoal in order to make a drainage. For the soil, take a mixture of leaf-mold and black muck, from the woods, finely pulverized; add to this a small quantity of sand.

Sand is a requisite for some flowers, especially the succulents, and in limited quantity for ferns and other plants that enjoy a light, loose soil.

Bank sand, so called, is miserable stuff for this purpose, and should never be used. Road sand is far better, especially if sharp and gritty. Sand obtained from the shores of large bodies of fresh water is the best by far. Care must be taken that seaside sand is not used, as the salt contained in it is injurious to vegetation.

Leaf-mold or peat, which is decayed vegetable matter, black and rich in plant-food, is one of the best ingredients for potting soils; that is, for certain classes of plants, as the azaleas, camellias, ferns, orchids and most store plants. Some species do not desire a light soil, but thrive much better in a compact, firm compost. The common practice of going into the garden for soil intended for potting is the cause of a large proportion of the failures among private collection of plants.

Six plants best suited to house culture are the calla, rose, geranium, heliotrope, fuchsia and ivy. Begonias are thrifty, and so, also, are the scented geraniums and different varieties of cactus. For hanging baskets is the smilax, moneywort, saxifrage, Madeira vine, Wandering Jew, and trailing myrtle. If you want some small growing plants for brackets, use oxalis, Chinese primrose, musk plant and pocket flower; geraniums and heliotropes require a great deal of water and sun.

Among the winter blooming plants the ageratum gives pretty blue flowers, most excellent for bouquets, several varieties of flowering begonias, especially multiflora with beautiful scarlet flowers; geraniums of many kinds, both of the blooming and the scented-leaved varieties and the marvelous hued coleus, some of them perfect wonders in marking.

In selecting plants for winter do not forget to choose a few with fancy foliage; of these the geraniums take the lead—Happy Thought (leaf white, green margin), Mrs. Pollock, Distinction, and Cloth of Gold are our favorites; in silver, Mountain of Snow and Italia Unita—these with a rex begonia and achyrantes, will make the window a thing of beauty, even if you have no blossoms.

In the sunniest window place geraniums, roses, abutilons, lantanas, callas, etc. Fuchsias, begonias, ivies, farfugium and Chinese primroses will thrive equally well in an eastern or northwestern window.

The especial ornamental plants to raise in order to have fragrant odors, for bouquets, stands and flower vases are these sweet-scented flowers: Sweet violet, hyacinth, heliotrope, rose and sweet-scented geranium, pinks, sweet-scented candytuft, woodbine, sweet briar, cabbage rose, tea rose, white lily, sweet alyssum, mignonette, sweet pea, carnations, sweet-william and several sweet-scented roses; also, the tuberose is exceedingly fragrant. Any one of these in a bouquet will fill the room with sweet perfume.

India rubber plants require plenty of water, and the leaves regularly

sponged in extreme dry weather. They should be stood in a basin of water.

The oleander is one of the most popular of all the house plants. It is easily rooted in water and requires no special cultivation. Its worst enemy is the scale insect, which makes its abode on the underside of the leaves, and the only sensible way of removing the pest is hand-picking, with the thumb and finger. Washing with whale oil soap-suds is good, but not near so certain of results as the hand-picking.

Cacti do not require very rich earth, as they like a sort of rocky soil. Old plaster is good mixed with it. The jar must not be too large, as it has to be well filled with roots before the cactus will bloom. Some varieties will require seven years' growth before blooming. Care should be taken to secure an old slip or leaf, as the older the slip the sooner it will bloom. They can sometimes be forced to bloom by the application of a little burnt oyster shell close about the plant. This should be used with care as it may be the death of them.

Lantanas are excellent winter bloomers, and very easily cared for, only requiring plenty of water. Of abutilons, *Boule de Neige* (white), is best. Begonias—*Sandersonii* (coral), the common wax and *weltone-insis* are all constant bloomers, and the blossoms of waxy pink and vivid coral form a pretty contrast to the dark shining green of the leaves.

The oxalis is especially suited for culture in small pots and hanging baskets. There are a great many varieties of this family; the sham-rock, dear to the heart of Erin's children, is an oxalis. They produce an astonishing quantity of flowers from the very small bulbs. The most common is the pink variety.

Alternantheras are good house plants, with beautiful variegated foliage, growing about six inches high. The leaves are tinted with many bright colors, crimson tints predominating in every conceivable manner.

Chinese primroses are very easily raised and flower freely. They should have light, rich soil, and the pots should be well drained, for if the soil becomes sodden the plants never flourish.

There is also the gorgeous tulip, the pretty crocus, the modest snow-drop and the sweet lily of the valley. And the cyclamen is in bloom the entire winter. Tea roses, *heliotropes* and *hyacinths* will give us their fragrance; *abutilons*, *bouvardias* and *begonias* their color, and *smilax* and *lycopodium* their glossy green leaves.

ORNAMENTAL WINDOW BOXES.

Make a box six inches deep and long enough to fit the window. If the window has a ledge on the inside, the box had better be made the width of the ledge. If not, and you have many flowers, make it

twenty inches wide. Many ways are given for decorating the outside. Some take oilcloth of a pattern to imitate tiles. Some use cloth of a geometrical design, or of bright colors. Others use wall paper—that with storks, palm trees and tropical designs seeming to be the favorite. This can be pasted or glued on, or, if preferred, tacked on neatly, and a narrow molding put around the top, sides and bottom. Others are painted or made of rustic work; some are covered with a mixture of acorns and shells. Cut the acorns lengthways, cover the box with thick furniture varnish; lay the acorns flat side down along the edge and bottom of the sides, one after the other; on the open space affix them in any fantastic shape liked, then sift the powdered shell thickly all over the box between the acorns.

A pretty box for stone or gray houses is to paint them the same color as the house, then sift sand upon them in the same way that imitation stone fences are made. The half shells of horse chestnuts glued on the box in rows, top, middle and bottom, with dry tendrils of grape vines fastened from one chestnut to another, so as to represent a vine, is very pretty. After this is done give the whole a coat of common varnish, and then sift the sand over all. Prune seeds can be split in two, and glued on in fantastic shapes. Spread a coat of thick glue on intervening spaces, and sprinkle on rice while the glue is yet soft. After all is thoroughly dry, paint the rice carefully with brown paint, and varnish the whole box.

Another one, made to imitate walnut, is made in this way: Stain the box, and put around the top and bottom wall paper bordering, the kind that is used to imitate walnut, or the same may be used to imitate the oak shades, with a darker shade for bordering. Give this several coats of varnish, and it will stand a whole season, even if placed out of doors. Those who live convenient to the woods can make handsome and durable ones by splitting small twigs, about an inch thick, in two, and nailing them on the box in perpendicular shape. If they have rough bark on so much the better. A grape vine can then be split in two, and nailed on over it in irregular shape, as a vine would grow. Then make leaves and berries out of putty, into which burnt umber has been worked to make it the color of walnut. Spread out the putty as you would dough, and take a natural leaf of some kind for a pattern. Cut out with a knife, and vein the leaves by slightly indenting them with a wood toothpick. Make the stems and tendrils of putty by rolling between the hands. Then nail all on with small brad nails. When the putty is dry it will be as durable as wood.

Very pretty boxes can also be made by covering them with pine cones of gray lichens.

The inside of these boxes should be lined with zinc, tin, or painted, and a thick covering of pounded charcoal and sand put in the bottom.

Some plant the flowers in the boxes, but they grow better by placing the pots in the box. In this way they can be turned to the light as needed, and if any die they can be removed without disturbing the rest of the plants. The pots can all be made the same height by placing sand under the small ones. Put over the top a layer of green moss.

Where there is no window ledge on the inside, and the box is desired for indoors, legs, which can be had at a turning-mill, must be fastened to the box, and castors inserted, so that it can be easily moved.

A small table or stand will also do for this purpose, or a bench, the length and breadth of the box, may be made of pine wood, painted black and covered, not too thickly, with scrap-book pictures. If Japanese figures are used, it will be all the more fashionable and artistic looking.

Pretty boxes can be made of any common wood, by simply staining them with asphaltum varnish. Then varnish with several coats of copal. After they are well dried, take some pumice stone and polish them. If necessary, varnish carefully once again. Your common pine wood will then be turned into black walnut, highly polished.

VINES AND IVIES.

Vines, while they are the most graceful of plants, are the most easily cultivated; hence they should be our first choice for in-door growth. And, chief of all, should stand the Irish or German ivy, as it is popularly called; for no matter how low, or shady or close a room may be it is sure to flourish.

Too great exposure to the sun causes the leaves of this species of ivy to turn purple, and to ripen too quickly; yet it will seldom blossom without sunshine. It must be frequently watered, but not liberally, just enough to keep it from wilting. Suspend the pot from the ceiling, in front of a window where there is little sun, or set it upon the mantel or a bracket, where there is plenty of light, and let the branches droop or climb as they will; or gather them with slender cords into festoons about the window and walls; the plant is much handsomer thus than if trained to a frame. Early in June, trim off the longest branches, or give them some slight support, and set it with the garden shrubs (having filled the hole in with good soil); in the fall bring it indoors again, where if trained on the walls or a trellis, it will form a network of glossy green leaves.

A pot of English ivy on each side of a bay window will soon give it the appearance of a summer bower. It is a hardy plant that will thrive in any part of the house, provided it be kept moist. To insure this condition, it is best to put the pot containing the ivy into a larger one and fill the space between with moss, which must be kept constantly soaked.

The Madeira vine is one of the easiest grown, and a very rapid

climber. All you have to do is to put the tuber in the ground, and in a very short time it will cover a large space. The roots can be kept over winter in the cellar.

The *cobea* is not excelled by any vine, when its rapid climbing qualities, graceful foliage, and lovely bell-shaped flowers are considered. It can be grown from seed, provided you have bottom heat to start them, and the seeds must be planted edgewise. But you can get plants much quicker by rooting the cuttings in sand. The *cobea* being somewhat tender must not be planted outdoors until the weather is quite warm.

The *maurandia* is a new favorite that is rapidly becoming popular for garden and trellis culture, and bids fair to become as common as the staunch old morning-glory. Cypress vine, canna and many other hard-shelled seeds, require a long time to vegetate in the open ground. You can materially hasten germination by pouring scalding water over them, and allow them to remain until the water is cold. The seeds of globe amaranthus, and some others, are enveloped in a cottony substance, and require to be soaked in milk previous to sowing.

Perhaps no climbing plant in cultivation equals the *smilax*. Its peculiar wavy formation renders it desirable for vases or hanging baskets, and it can be grown from seeds or from bulbs. Pot the bulbs as soon as received, watering very little until signs of growth appear. Give them a warm place, but rather in the shade than where the full sun will strike them. When growth is complete the foliage will turn yellow. Then allow the bulbs to grow dry, and put away six or eight weeks in a dry, cool place.

Kenilworth ivy is one of the most desirable basket plants. It is altogether of a drooping nature, and nothing is better adapted for growing in hanging baskets, or around the edge of vases, etc., where a drooping plant is required. This ivy will not endure the heat of the sun's rays. A little sun early in the morning will be of advantage to it, but, if you would have it grow in a basket in the window, the noonday sun must be excluded. The plant delights in a deep soil and a shady situation. Do not forget to turn it every day or two, so that the whole plant may enjoy the light alike.

To arrange "creeping Charlie" to grow luxuriantly in a vase, place some broken pieces of charcoal in the bottom of it, with some beach sand on it to the depth of two inches; place the stems of the plant in this sand and fill the vase with water. Place in the coolest corner of the room.

TRELLISES AND SCREENS.

Make a lattice-work of stout copper wire, and fasten on to the box on the side next to the window. Train on it quick growing ivies, morning-glories, Madeira vines, or the common sweet potato, and you will have a window clothed in living green that will not shut out the air.

If the screen is designed for a dark window, between buildings or under a veranda, plant next to the screen German or English ivy, or the common Wandering Jew, and fill the intervening space with ferns. The ferns will do well at such a window, as they cannot stand the sun.

Simple frames may be made for these vines by taking two long narrow strips of wood and several small ones of different lengths, and nailing the latter to the long ones at equal distances apart; or a still better way is to make holes in the long strips and insert the ends of the short ones. When they are finished paint them green. The frames can be made in the form of a partly opened fan. A square frame can easily be made. The prettiest frames are made of willows, wire or rattans. Take strips of wood and burn or bore holes through them at equal distances. Then insert the wire or rattan, or willow, and twist them around in different forms, fastening the ends firmly; then paint or varnish them.

PLANTS FOR HANGING BASKETS.

A very pretty plant for a hanging basket and a most curious one is *pilea* or artillery plant. The leaves are produced like fern fronds, and are covered with flowers scarcely as large as a pin head. When watered, these flowers crack and snap like miniature artillery, hence the name. If you want a lovely basket, and only one plant to do it with, get the *begonia glaucophylla*, it has beautiful orange flowers, and the habit of the plant is trailing. It grows so rapidly that the basket is entirely concealed in a short time.

For these baskets nothing can compare in beauty of foliage to the *sedum seboldii*, whose variegated leaves appear along the trailing stems in groups of three. Then there is *oxalis*, pink and white, and the *zebrina* striped *tradescantia* occasionally surprises you with a wee crimson blossom.

Line the baskets with moss with a little soil attached. Place in the center a small pot containing a showy plant of upright habit; fill up the surrounding space with rich woods and old hot-bed soil; fill in with plants of a climbing or trailing habit; when the center fades, you can replace it by a fresh plant. In filling a basket, select plants of a similar nature—those of like shape and moisture—the *fuchsia*, *lobelia*, *ivy*, *geraniums*, *ivies*, *linaria*, *panicum*, *balms*, gold and silver *vinca* and ferns. A basket for a hot, sunny situation, should be filled with *coleus* for center, also double *petunia*, *sedums*, *convolvulus minor*, *nasturtiums*, *begonia* and *mignonette* for trailing. A carnation will make a constant blooming center—a *coleus* a brilliant one.

Among the numerous plants now in use for the ornamentation of hanging-baskets, for draping vases, or for training loosely up conservatory pillars, few surpass the ivy-leaved *pelargonium*. The green and

bronze-leaved varieties are also suitable for use in this way, but the variegated varieties are the most attractive.

A novel basket for these plants is made in this way: Get a piece of log, eight inches long and six inches through; flatten one side and chip out the inside until you have just a shell; leave the bark on; glue on some lichens; where the ends were sawed off glue on pieces of bark, and also some lichens; fasten four rings in it, one at each corner, and hang with brass chains.

FLORAL ORNAMENTS FOR THE SITTING-ROOM.

Pretty ornaments can be made for the sitting-room by taking a large sponge, and after it is thoroughly soaked, rolling it full of all kinds of grass and bird seeds. Or take a pine cone and treat the same as the sponge, and put the cone in the center of the sponge. This can be kept in a deep dish or suspended by a cord in front of the window. Both must be kept constantly wet, and after the burr has soaked a few days, it will close up to the form of a solid cone, then the little blades of grass will begin to emerge from the walls of the sponge and cone, making a lovely ornament.

Here is another simple ornament: Take about twenty wheat ears, with two or three inches of straw, tie them together, hang them up in a warm place, keep them sprinkled with water, and when they commence to sprout, put them in a celery glass, with water; the top will soon become a perfect pyramid of verdure and will retain its beauty for several weeks.

Get an old wire sieve, not too fine, and sew it together with wire in a cone shape. Then take moist earth and form it to suit the wire mold. Have a quantity of grass seed and press them in the earth cone until it is completely covered, then put it in the wire mold and bend the pointed end under to keep the earth from falling out. Cut the pointed part of the mold at the top, winding and spread the edges out like a funnel. Cover the top of the earth all over with the seed and sprinkle a little moist earth over it. Wrap in a paper loosely, then set in a soup plate; remove the paper every other day to see if the seeds have sprouted; as soon as they sprout take the paper off and set in a warm, sunny place; sprinkle now and then with tepid water, and in a short time you will have a beautiful green.

Bird's-eye pepper in a pretty flower pot is a beautiful ornament, as they are covered all the year with tiny green and scarlet peppers. They have a delightful flavor and beautify the table. Sprinkle the bush often, as it brightens the foliage and removes all dust.

Besides these substitutes for flowers there are, for instance, pots half filled with damp sand, on which grains of corn may be sprinkled, and then the pot nearly filled up with sand. Into the sand may be plunged

an old moss or lichen stick; alongside it a spray of pretty ivy may be pressed into the moist sand and then twined around the stick and fastened with wire at the top. The sand may then be covered with moss and a spray of fir or arbor vitæ may be added. If these are kept moist they will remain green till the corn grows.

Or this: Sew coarse flannel around a goblet with the stem broken off; put this shapely dome upon a saucer of water; wet the flannel and sprinkle over as much flax seed as will adhere to it. The flannel will absorb the water from the saucer, which should often be replenished. In about two weeks the flannel will be concealed in a beautiful verdure, which will vie with any table ornament.

GREENHOUSES AND COLD PITS.

A miniature one may be arranged by means of a simple glazed frame, shaped something like a bay window. This, being made the size of the window, is screwed on to the other side, taking the place of the blinds, which are not required in the winter season. By opening the sash, top and bottom, the warm air of the apartment circulates among the plants, which shut out the wintry landscape and give a summer look to the room. When the plants are in a separate apartment, water can be used freely by syringing and a moist atmosphere preserved. The temperature, with this arrangement, can be kept lower than would be comfortable in the living room, and the plants be saved from dust and many evils which we manage to endure and live, but which generally prove too much for the plants.

A small greenhouse may be built, including furnace and flue complete, for about \$6 a running foot, that is, a house eleven feet wide and thirty feet long will need an outlay of \$180, but if the owner is handy with tools and does some of the work himself, the cost will be materially lessened.

Locust or cedar posts six feet long are put two feet in the ground, at three feet distance between each; to these rough hemlock boards are nailed, then a layer of tarred paper, and the whole covered with weather boards. The rafters are now put on, at what carpenters term one-third pitch. Now we are ready for the roof. The furnace room is shingled, and the greenhouse will receive seven sashes on each side, each 3x6 feet, laid on in such a way that each of them covers one-half of the width of the rafter.

The first and each alternate sash are screwed down, but the others must be left to allow ventilation when necessary, by putting a block of wood under them. The interior is divided in equal portions by a two-foot walk running its entire length, so that we get two benches on each side four and one-half feet wide. Such a house will be best heated by a flue made 7x7 inches inside measurement, starting from a furnace in

one end of the greenhouse, running beneath the bench on that side of the house and emptying into a brick chimney outside. If you run the flue all the way around you do not make the temperature right, for some plants want abundance of heat while others delight in cool, shady places. The heat may be generated either from wood or coal. The first is preferable, but hard coal does very well, provided you care to run the risk of gas destroying your plants.

For a cold pit: Select a spot with a southern exposure, protected from the north wind, if possible. The pit should be dug out about four feet deep, four wide and ten long, and then neatly bricked. Put a shelf the whole length of the pit on each side about two feet from the ground, for the flower jars. The pit must be surrounded by a brick inclosure two feet high on the north side, sloping to one foot on the south. Have three closely-fitting sashes with thick window glass to cover with. These may open on hinges or be made to slide. For protection against hail or snow have at hand three light wooden shutters, larger than the glass frames, to place over them.

Water the plants thoroughly on warm, sunny days, but not oftener than once a month. With a little care such a pit will secure a constant bloom of geraniums, begonias, justitias and salvias, which, mingled with graceful smilax, a few ferns and delicate ivy, form an exquisite winter picture. The *linum tigrinum*, with its myriad of golden blossoms, the clustered sky-blue plumbago and several varieties of cactus are recommended as winter bloomers.

FAVORITE PLANTS FOR IN-DOORS.

There are many plants desirable for in-door gardens, but none that give such complete satisfaction as begonias, carnations, fuchsias, geraniums, pansies, roses, tuberose, tulips, verbenas, hyacinths, and lilies. These are hardy, easily grown, and very satisfactory.

BEGONIAS

Begonias require a warmer temperature than geraniums or roses, and our living-rooms, which in winter are too warm for many plants, are none too warm for begonias. An average of about seventy degrees is about right. They thrive best in two parts good garden soil, one part well-decayed manure, one part sand. In potting them, put in about two inches of charcoal for drainage, and fill up the pot to within an inch of the top to allow watering.

The ornamental-leaved class are cultivated for the beauty of the foliage, and are used only as pot plants or in Wardian cases, being too tender to bear our summer sun. The leaves are large, variegated and margined with a silvery and metallic gloss. Care must be taken to keep the foliage free from dust, as the leaves of these varieties will not

bear washing or showering, although they like an abundance of water at their roots. In this section are the famous rex begonia, which every flower-lover longs to possess, and some others of most beautiful markings.

Begonias are propagated from seeds, cuttings and leaves. Take a leaf of the rex variety and cut it into six or seven pieces, lay them on damp sand, where they can get a little sun, punch holes through the veins with a penknife, and thus they root.

Begonias are a little peculiar in their habits; they will not bear water on their leaves, although they want abundance on the roots, neither do they like removal from one place to another; let them have a permanent position, say in the middle of the window garden. Moist, damp atmosphere suits them best, and the leaves must be carefully guarded from dust.

CARNATIONS.

Carnations are among the most beautiful and valuable of plants, being alike desirable for bedding out in summer, and the decoration of the window garden during winter. They are of the easiest culture and beautifully formed, and variously colored flowers are produced in the greatest profusion. They should be planted as early as possible in the spring, being nearly hardy, and capable of enduring quite a severe frost without injury. Set out in beds at a distance of about one foot between each plant. Early in summer they will commence blooming, and continue until they are checked by cold weather. If intended for winter blooming, remove all buds as fast as they appear until September, leaving those formed after that on the plants. In October the plants should be lifted, taking care to preserve some of the soil about the roots, and potted into pots of suitable size—six-inch pots will generally answer. They should be placed in a shady place for a few days, and will then be ready for removal to the window where they are to bloom.

The carnation is very impatient of a wet soil, and care should be taken not to water them too much, but the foliage should receive a thorough bath as often as once a week for the prevention of red spiders.

To grow carnations from seed, sow early in boxes and transplant to the flower-bed, and when they flower some of the finest may be treated for winter blooming as above described.

The propagation of the carnation by layers is a very simple operation. When the plant is in full bloom, lay around it some good, well-rotted manure, which mix with the soil well; remove the lower leaves of the shoots selected, pass the penknife slanting upwards half through the joint; fasten the shoot where so cut about two inches under the surface with a small hooked peg, bending carefully so as not to break it at the incision. Finish by pressing the earth around it with the fingers. Keep

the soil moderately moist, and in a month or six weeks the layers may be severed from the parent plant and established for themselves.

FUCHSIAS.

The plant requires frequent shifting into larger pots when growing. The pot must be shaded, for if set in a window where the rays of the sun strike the side of the pot the leaves will drop and the buds blight, because the little roots which cling to the inside of the pot, and are the feeders to the plant get dried and burned up, from the absorption of heat from the sun through glass. A very warm, dry atmosphere is not favorable to their growth; the temperature should be from 55 to 68 degrees with plenty of light and air, but not so much sun as geraniums and roses. They can be placed in the cellar in October; do not water them; let them lose every leaf. Late in January take them out and cut back severely. When they start to grow give them a good supply of water, without keeping them soaking wet. They require good, rich earth, with about one-fifth sand; liquid manure once a week will greatly encourage their growth. If the plants drop their leaves, gradually cease watering, then put them to rest for the winter, and in spring they will sprout again, much benefited for the season of rest.

Certain varieties of fuchsias are good winter bloomers and are all excellent window plants. They are voracious feeders, however, and will not thrive upon the same diet as geraniums will. A liberal quantity of well-decayed manure must be given them. They are very fond of sulphate of iron, and some people put rusty nails in the earth they are grown in.

Fuchsias for winter blooming must be put through a course of training in the summer, by pinching off the flowers as fast as they appear. The varieties called *Speciosa* and *Lustre* are the best.

GERANIUMS

Geraniums are very easy to cultivate if properly managed. To begin with, about midsummer, and so along up to the last of October, obtain young, healthy cuttings. To root them successfully, take coarse, clean sand, about three inches in depth, insert the cuttings about one to one and a half inches therein, press the sand firmly around them, and water freely at first; afterwards only water sparingly, and, as soon as they commence to grow, pinch back to make them stocky, or throw out branches; for, if left to grow of their own accord or will, you will have plants very awkward in appearance. Pot them now in two-inch pots, using soil made up of two-thirds garden soil, one-third leaf mold, and a little sand to keep it porous. In the autumn, change them into three-inch pots, and get them into the windows before fires are made, and thereby acclimatize them. Geraniums treated in this way will

bloom about the 1st of January, if in a sunny window, and continue to bloom all winter.

Sometimes the leaves turn yellow and black. This is a sign they are having too much water.

In summer they should be bedded out, and the garden will be a mass of bloom until frost. Start new plants each year, for it is the young wood that is depended upon for bloom.

Geraniums are very easily grown from seed. Sow in very sandy soil at almost any time—in-doors, of course—and, as soon as the seedlings can be handled, pot off into smallest-size pots.

Keep them growing on until the roots show through the hole in the bottom, then shift into next size. In this they will bloom.

The leaves are distinguished as follows: Ivy-leaved, zonal, sweet-scented, and fine-flowered. Of the ivy-leaved the bronzy-red leaf, with a golden edge, makes a showy vine for a hanging basket. Of the zonal or horse-shoe variety, Happy Thought is odd looking, having a dark green leaf with a gold-colored center. In tri-colors, Madame Pollock, Lady Cullen and sunset are very pretty. The sweet-scented are best known of all, and are beautiful for a bouquet. The lemon and nutmeg have miniature foliage. The rose has a large, finely-cut leaf and delicate scent. Some of the dwarf varieties have flowers as large as large plants. The flowers are in every shade of scarlet, crimson, orange, white, pink and rose. Cold does not easily affect them.

There is, perhaps, no class of plants so indispensable for bedding as the geranium, but in selecting varieties it is important to choose sorts which stand the sun well, for many that do well in the greenhouse, or in a shady situation, fail to give satisfaction when exposed to the sun. This is especially the case with some of the bronze and tri-colored varieties. Baltet is a very fine, double white flowered variety. Lorraine is the very best scarlet grown. Jean Sisley is a good one, scarlet with white eye. Ralph has beautiful dark crimson flowers; it is a grand bloomer, but unfortunately the petals drop very early. Jealousy is the nearest approach to a yellow yet sent out. White Tom Thumb is dwarf in habit, and an extremely pretty plant, having very distinct marked zones on the leaves.

To get a nice symmetrical plant, when about four inches high, pinch out the two uppermost leaves, which will cause the plant to throw out lateral branches.

If you do not wish your geraniums tall, when you plant them out of doors and wish to cover a large space with them, just peg the branches very carefully down with a forked twig and you will have double the bloom from them in this position. This can also be done to plants in pots by making a little frame of laths; fasten it to the top of the pot, then carefully bend the limbs, little by little, and tie them to it; the

plant will grow broad, wide, will soon cover the frame, and will not be so liable to be broken by the wind or upset in a storm.

Heliotropes can also be trained in this way; they are among the best plants for pegging down, as their limbs will bend any way, and, like verbenas and geraniums, their blooms grow upward. Fuchsias do better grown as standards, as their blossoms hang downward, and would trail on the ground and be spoiled in rainy weather. You will find by this pegging arrangement that the buds at the joints, to all appearance dormant, will grow and shoot out young stems; from those you get your bloom.

PANSIES.

Pansies prefer shade. A cool, moist situation suits them best, particularly in hot summers; for that reason, never plant them in raised beds, where the intense heat will rapidly absorb every particle of moisture. Choose rather a bed cut in the lawn, or, better still, the shady side of a house. Pansies produce seed very freely, which may be sowed early in the spring, and the young plants will bloom in the autumn. Should they produce flowers in the summer they will be small, and it is a good plan to remove them. As the weather grows cooler they will increase in size and beauty. It sometimes happens that if the seed be left on too long the pods burst open, and from this self-sown seed numerous young plants will spring up in the autumn. If these seedlings be taken up any time in September or October, and planted out in beds, they will flower the next spring. Pansies grow very readily, and soon spread widely, but the largest and best formed flowers are always found on young, vigorous plants.

Seed may be sown in the hot-bed or open ground. If young plants are grown in the autumn and kept in a frame during the winter they will be ready to set out very early in the spring and give flowers until hot weather. If seed is sown in the spring, get it in as early as possible, so as to have plants ready to flower during the spring rains. Seed sown in a cool, shady place, and well watered until up, will make plants for autumn flowering.

Pansies will last from April until December, and with the protection of a cold frame (which is simply four boards nailed together and an old window-sash laid over). One can pick pansies the year round.

ROSES.

The ever blooming roses are decidedly the best for house culture in pots, because they bloom quicker and more continuously than any others, and besides this, their style and habit of growth is more bushy and better adapted to the purpose. They can be kept nicely with other growing plants, and with proper attention to their requirements will bloom freely. Do not use too large pots, if possible not more than three

or four inches. The rule is, one size larger than the plants have been grown in. The smaller the pot—provided, of course, it is large enough to contain the plant—the quicker and stronger the plant will grow. It is very difficult to get a small plant to live and grow in a large pot. A rose will not bloom much till the pot is well filled with roots; therefore, small pots facilitate quick bloom. If the pots are old they should be thoroughly washed. If new they should be soaked in water, otherwise they will absorb the moisture from the plant. Have good, rich soil, mellow and friable. That made from old, decomposed sods is best. If manure is used, it should be old and thoroughly composted; fresh manure is very injurious. Put some bits of charcoal, broken crockery, or other similar material, in the bottom of each pot, to facilitate drainage, then enough fine earth to raise the plant to a proper height. It should not be much deeper than it was before. Next put in the plant and spread out the roots as naturally as possible; then fill in fine earth and press down firmly with the hand. When done the pot should not be quite full; a little space is needed for water. When first potted, water thoroughly, and if the sun is strong shade for a few days; then give full light and air. Though the plant should not be allowed to wither for want of water, the earth should get moderately dry before watering again. Too much water is worse than not enough. Very little water is needed until the plant starts to grow.

Roses can be made to bloom in winter, provided their wants are studied and the proper treatment given. It is useless to dig up a rose plant in the fall, carefully pot it and expect it to bloom that winter, as some of our bedding plants—geraniums, for instance—will do. Roses intended for winter blooming must be grown in pots during the summer months, in order that they may join working roots. These are the little white fibres you will see among the other roots, and are the chief feeders of the plant. When the roots have turned to a dark brown color their day of usefulness has passed.

Roses in the ever-blooming class may be set out as soon as the weather is settled and they will commence to bloom immediately. To keep them over winter do this: Just before winter sets in, cut the plants to within six inches of the ground, dig up the roots and pack them in nice mellow soil in a corner of the cellar that has no window in it. The soil should be well pressed down on the root, and only give them water when the earth looks as dry as dust, because plants at rest as they are, require very little water.

TUBEROSES.

The best bulbs for flowering are those which are large and plump. Set them out in the latter part of May, first preparing the ground by deep spading, and enriching with a liberal dressing of well-decayed manure; then plant the bulbs in rows twelve inches apart and six inches

apart in the row, setting them two or three inches deep. Keep the ground at all times free from weeds, and well stirred by the use of a hoe. After the first frost has cut down the tops, which usually occurs in October, the bulbs should be lifted and left in the sun a day or two to dry, being careful to protect from frost at night. When thoroughly dried, they should be cleaned, removing the leaves and allowing two or three inches of the stalk to remain; then store in a warm closet until ready for planting. Just before planting again, remove all the offsets, and, if needed, start at the proper time in order to have bulbs for flowering the following year.

The bulbs for flowering may be started at almost any time, and florists plant them every two weeks to have a succession of bloom. The tuberose is a native of a warm climate, and must have plenty of heat and moisture for its full development. With plenty of heat you cannot get too much moisture, but you can easily get too much moisture, which will cause the bulbs to rot, when you have not the necessary heat. A tuberose bulb, no matter how dry and warm it has been kept, will not always bloom. Examine them carefully, and if there is sign of life in the large bulb it is safe to bloom; but be careful, for if you inadvertently break the center shoot, it will be at the expense of the bulb, because it will surely decay. To get flowers about the middle of April, or early in May, the roots should be put into earth in a greenhouse, hot-bed, or even a warm room, first removing all side shoots. In about five or six weeks after, they may be put in the garden, where they will usually flower in August. The very small bulbs or offsets are planted like peas, in rows about one foot apart, six inches between every two bulbs in the row, and three or four inches deep. Keep the ground mellow and clean by using the hoe.

TULIPS.

They are of the easiest possible culture, and while any good garden soil will grow them, they do best in a well drained sandy loam, enriched with thoroughly well rotted manure. The proper season for planting them in beds is in the months of October and November. Plant them in circular beds, allowing five inches between each bulb of the early kinds and six inches for late varieties, covering all to the depth of three inches. All the care necessary after this is to throw some slight protection over the beds before winter sets in, to be removed in the spring.

The earliest variety is the Duke Van Tholl, small, red, white and yellow. Set six inches apart. The single and double early kinds in many bright hues, and the half grotesque-looking "parrots," in their dazzling fringed robes of scarlet and gold, bloom next. Then the double late ones, flaunting their gaudy colors. The class, called by florists "single late show tulips," merits special attention. They are divided into the "by-blooms," with white ground and different markings, the "bizarres,"

a yellow ground with stripes of other colors, and the "roses," with white ground and exquisite pencilings of rose and red. Plant eight or ten inches apart. Treat as hyacinths.

VERBENAS.

It does not seem generally known that verbenas raised from seed will produce larger flowers and more of them than on those plants grown by a florist from a cutting. Nevertheless such is the case, and another thing to recommend these seedlings to favor is that they are nearly always fragrant.

If one desires to make a bed of verbenas in distinct colors, then recourse must be had to the florist, for as he propagates from named varieties, of which he knows their colors and habits, he is able to supply scarlet, white, purple, striped and many other shades. Seedlings are not to be relied upon to produce certain colors.

It scarcely pays to propagate verbenas to keep over winter, since they are easily grown from seed sown during the winter. Still, there are some remarkably choice specimens that we want for stock another season. To do this, remove the young wood, take away the two leaves next *above* a joint, then with a very sharp knife cut straight across the slip immediately below the joint. They are very liable to damp off—but give less water and try again.

HYACINTHS.

The soil for bulbs must be very rich, deep and well-drained, and should contain a good proportion—about one-third—of sand. In planting always measure the depth from the top of the bulb. The small bulbs and tubers, such as the crocus, snow-drop and Spanish iris, ranunculus and anemone, should be planted about two inches deep; tulips, jonquils and narcissus, three inches; hyacinths, four, and crown imperial, five.

The hardy varieties may all be planted outdoors in the North or in the South, at any time from October to January. In the Northern States the beds should be covered with leaves or hay before the weather becomes very cold. This covering may be removed when the first green leaves begin peeping above ground in the spring. But in the South no protection is needed, and the best success has been when the bulbs were left in the ground all the time. An occasional weeding and digging among the roots when they first come up and an annual rich top-dressing from the compost heap, given in October or November, will be all the attention required by a bed of hardy bulbs. After two or three years the roots will become too much crowded and need thinning out. No bulb requires so rich soil as the hyacinth; if planted in poor ground the flowers will do very well for the first year, but be trifling

afterwards; and if planted more shallow than four inches, the heat of the sun will cause the bulbs to split and divide into innumerable small roots that will not bloom well for two or three years.

Hyacinths should be set eight inches apart in rows and so arranged that the colors harmonize well. Blue and purple do not form a pretty contrast, nor red with either of these colors. Nothing can be more lovely than a combination of yellow and blue; white and crimson, or yellow and white. Purple may come with good effect between white and yellow, and white between red and blue. No collection is complete without a few single Roman hyacinths, as they are the earliest of all varieties.

Bulbs, when flowered in the house, should be kept in as cool a room as possible—a few degrees above freezing will answer. A very satisfactory way to raise them is this: Take a common shallow box, ornament it with sticks or bark, and fill with sandy earth, mixed with moss finely broken up. Then plant a row or two of crocuses on the outside and fill up with tulips, narcissus and hyacinths, making a miniature bulb garden. After planting, the whole can be covered with moss, such as is found on logs in damp woods. The plants will find their way through the moss. Keep this in a cool room where the plants will not freeze. As fast as the plants come into flower, take them up and place in glasses of water, and you can thus keep up a supply for the parlor or sitting room for a long time.

To grow hyacinths in glasses: First select only dark colors, blue or red for instance, and those of the long narrow or Belgian pattern in preference to the more elaborate styles. The hyacinth makes long, white roots, and to make them quickly and before it starts into leaf growth, the bulbs, after being either potted or put in the glasses, must be put entirely in the dark for about six weeks. Always use rain water. Fill the glasses so that the water will barely touch the bottom of the bulb. The water should be changed as often as once in three weeks, using pure rain water of the same temperature as you took them out of. A piece of charcoal in the water will cause it to keep sweet longer. A little ammonia dissolved in the water will give the flowers a much brighter color.

To grow hyacinths in sand, take a soup plate, glass dish, china bowl, or in fact anything which will retain moisture, and fill it heaping full of sand. Now push a hyacinth bulb carefully into the center, allowing the whole bulb to be covered except the crown, and set the vessel containing the bulbs in water for a few minutes to fix them in their places. Set them away in the dark for a fortnight, and as often as once a week give the sand a soaking, for it must never be allowed to go dry at any time.

When hyacinths have finished blooming in glasses, they should be put

into sandy loam and leaf mold, and watered as long as the leaves remain green. When the leaves turn yellow, take up the bulbs and put them where they can get a good deal of sun. All bulbs, except lilies, can be taken up as soon as the leaves turn ripe and brown. After taking them up, allow them to dry in the shade for a few days, after which label carefully and put them away in paper bags in a cool, dry room until the autumn.

LILIES.

The ground should be spaded very deeply and an abundance of well-rotted manure worked in, but on no account use fresh manure on lily beds. If the soil is heavy or clayey, the addition of sharp sand will make it light and porous. Use plenty of sand and mix into the soil thoroughly. If the lilies are to be grown in beds let these be about three feet wide and as long as desired. Put the bulbs in deep. Six inches is good, but eight is better, and a mulch of straw should be kept over them the first year.

Whenever possible to do so, lily bulbs should invariably be procured and planted in the fall of the year. After planting, it will not be necessary to move them; in fact it will be better not to for three or four years. In moving them, be very careful in lifting not to break or bruise the roots at the base of the bulb; if these are injured it may cause the bulb not to bloom for the next season, or, perhaps to decay. In growing the lily, to get the best result, select a perfectly dry spot where no water will stand in the winter.

Calla lilies usually bloom from fall all through the winter until quite late in the spring. When the flowering season is over, the pot in which it is growing should be set out doors under a tree or other shady place and no water given it whatever. Along in August or September turn it out of the pot, remove all the small bulbs and reset the parent one in a four-inch pot. When you give water let it be lukewarm at first, and gradually increase the temperature until it is boiling hot.

The so-called spotted calla lily is correctly *Richardia maculata*. With the exception that the leaves are covered with white spots, it does not differ from the calla.

PROPAGATING PLANTS

One of the first necessary conditions is that the plant from which the cutting or slip is taken must be in vigorous health. One of the best guides to the proper condition, is when the cutting breaks or snaps clean off, instead of bending or kneeing. If it snaps off so as to break, it will root freely; if it bends it is too old, and though it may root, it will root much slower and make a weaker plant.

The best condition to root cuttings of the great majority of greenhouse plants is sixty-five degrees of bottom heat and an atmospheric

temperature of fifteen degrees less. Sand is the best medium in which to place cuttings; color or texture is of no especial importance. From the time the cuttings are inserted until they are rooted they should never be allowed to get dry; it is best to keep the sand soaked with water. Kept thus saturated there is less chance of the cutting getting wilted, for if a cutting is once wilted, its juices are expended. Permitting a moderate circulation of air in the propagating house prevents the germination of that spider-like web substance which is known as "fungus of the cutting bench." It is best to pot off the cuttings at once when rooted. They should be placed in small pots from two to two and a half inches wide. In larger pots the soil dries out too slowly and the tender root rots.

A very good propagating bed on a small scale can be constructed by anyone handy with tools, by having the tinner make a tank three or four inches deep to hold water in. The sand is laid on the tank and the water is heated by a small lamp, care being taken to make a passage to the open air for the escape of gas. The cost of such a case, if the tank is made of zinc, will be about five dollars, and less if made of sheet iron.

The glass case that goes over the whole is made on the plan of a miniature greenhouse, and the top should be removable at pleasure to admit air. A thermometer ought to be kept constantly imbedded in the sand so that the bottom heat is never allowed to get above seventy-five degrees. Bottom heat—a technical term used in floriculture—is secured by the heat of a furnace or by warm water or stable manure, and in some cases by steam.

The "saucer system" is a simple method of propagating plants, and is the safest of all procedures in inexperienced hands. Common saucers or plates may be used to hold the sand in which the cuttings are placed. The sand is put in, to the depth of an inch or so, and the cuttings inserted in it close enough to touch each other. The sand is then watered until it becomes in the condition of mud; then placed on the shelf of the greenhouse or in the window-sill of the sitting-room, fully exposed to the sun and never shaded. But one condition is essential to success: Until the cuttings become rooted the sand must be kept continually saturated. If once permitted to dry up, exposed to the sun as they are, the cuttings will quickly wilt and the whole operation will be defeated. When the cuttings are rooted they should be potted in small pots and treated carefully by shading and watering.

POTTING AND RE-POTTING.

If possible, never use any but the common clay pots, the fancy ones are a failure as regards the health of the plants. Do not use saucers under the pots, as the water that may leak through has a tendency to draw the roots to the bottom of the pot and to perish or founder

them. Gravel or broken crockery should be put into the bottom of the pot for drainage.

You can have an improved flower pot, if made in this way: Get one with holes in the side instead of in the bottom. All cultivators know the difficulty experienced when the ordinary flower-pot is placed on a bench covered with sand or soil. The outlet often becomes completely closed by the washing of the soil through the outlet, and, being closed by the sand, the drainage becomes stopped as completely as if there was no orifice at all in the bottom of the pot. Again, worms breed quickly in the sand or soil, and seem to take a special pleasure in crawling under and through the holes in the bottom of the pots, to get at the rich soil which they contain. This improved pot is safe from the first difficulty, as the holes, being on the sides of the pot, cannot be clogged by the sand; while it is far less tempting to the worm, as a special effort must be made before the hole can be reached. Still another advantage is that, as these orifices are placed above the bottom, air is admitted more freely to the roots, a matter which is very essential to the well-being of plants.

Sometimes plants become pot-bound. To know this, turn the pot over, with your hand on the top, tap the side or bottom, and if it comes out easy it is all right, but if it sticks, it may be that it is full of roots and needs to be changed to a size larger pot. You can in this way also see if worms are infesting it, and remove them and save your choice plants.

A plant needs re-potting when the roots have formed a compact mass at the bottom of the pot. To ascertain this, just set the pot in water, that the ball of earth may be saturated. Now spread the fingers across the top of the pot, invert it, and a brisk tap of the rim on a shelf will make the ball come out. If it does need re-potting, carefully shake out the roots and shift into a size or two larger, filling up the space with new soil. If you want flowers very early, pack the soil into the pots as lightly as possible. Lily bulbs and roses should be potted tightly.

EXTERMINATING INSECTS AND WORMS.

The most effectual remedy for green fly is fumigation with tobacco. Some soft-wooded plants, such as salvias, heliotropes, etc., will not bear fumigation without injuring their leaves, and for these a weak solution is quite effectual. Steep some tobacco in water, then sprinkle the plant with the solution, afterward syringe with clean water. A little turpentine diluted with water (one part to sixteen), will destroy the mealy bug. The red spider is a very small insect, revealing its presence by the browned appearance of the leaves. Sprinkle your plants often, and you will not be troubled with red spider; but wherever the air is dry and

close there is his delight. Alcohol, applied with a camel's hair brush, will kill any insect it touches. Plants, treated with these remedies, must be syringed immediately thereafter with clear water. To kill white worms in flower pots take common lime.

This is a sure remedy for rose slugs: Make a tea of tobacco stems and a soapsuds of whale oil or carbolic soap; mix and apply to the bush with a sprinkler, turning the bush so as to wet the under as well as the upper part of the leaves. Apply before sunrise three or four times. About June small green worms appear on the bushes, which can be destroyed by this remedy. Take four gallons of water, add one tablespoonful of Paris green; stir thoroughly and apply to the bushes with a sprinkler early in the morning. Keep the water well stirred while applying, or the last in the pot will be too strong and kill the leaves.

Angle worms at the root of plants can be made to come to the surface by inserting a fine hair-pin or darning needle into the mold, and then pouring lime water upon the soil. This will be found to be good for the health of the plants, and will also keep the foliage fresh and green.

To destroy small green flies on roses in the greenhouse put hot coals on the floor, on which dampened tobacco stems are laid. The dense smoke kills the pests.

To kill white worms in the soil, also fish worm, tie soot in a rag, as the old-fashioned way of putting indigo in water on wash days, and dip and squeeze until the water is black. Give your plants some of this twice a week. It is a valuable fertilizer as well as an insect destroyer. This is another way: Stick three or four common matches down into the soil, also one or two up into the drain opening. The phosphorus on the match is certain death to animal life and a powerful fertilizer for plants.

FERTILIZERS.

Plants which are cultivated in pots or tubs require a great deal of water, and if they thrive well, should have stimulating fertilizers. For hard-wooded, slow-growing plants, very fine bone—flour of bone—sold by seedsmen for the purpose, is perhaps the best; a few tablespoonfuls being forked into the soil of the pot. For soft-wooded, quick-growers, a liquid fertilizer may be used. This may be guano, a teaspoonful to a gallon of water; soot, two tablespoonfuls to a gallon, or the water of ammonia (liquid hartshorn) of the drug stores, an ounce to the gallon. Water the plants with either of these instead of clear water once or twice a week, as the condition of the plant requires. No invariable rule can be given.

Another, and one readily procured is this: Put one bushel of the clippings from horses' hoofs into a barrel, and fill it up with water. Let

it stand for a week, when it is ready for use. Apply with a watering pot. All bedding plants can be watered with this liquid every other day, if they are not pot-bound; re-potted plants should be watered once a week until they have plenty of working roots to take up the manure. It will also be found excellent for hard-wooded plants if used once or twice a week. Two or three weeks after the plants have been watered with the manure, the foliage generally changes from a green to a golden yellow, moving from the stem down to a point of the leaf, which, however, lasts only for a few weeks, when it changes to a dark, glossy green. Plants under this watering grow very strong; the flowers are very large and bright in color. Plants thus treated can be kept in very small pots for a long time without being transplanted. Flowers watered with this liquid manure will bring twenty-five per cent more than otherwise; besides, being in small pots, they are lighter, can be packed closer, and are easier to be handled. The fertilizer is not a stimulant, but a plant food, and plants that are watered with it, if planted out, will continue growing and keep in good growth, which cannot be said of guano. It is as powerful as guano, as quick in action, and more lasting.

It will not do the slightest harm to the foliage; most other liquid manures spoil the foliage when they come in contact with it. It forms no crust on the pots or soil. It is cheaper than any other good fertilizer which is used in liquid form. The chips need to be renewed or replaced only twice a year, while the water can be withdrawn every day. When liquid guano is used too strong it will cause the plants to drop all their leaves. This liquid will not, even if used once or twice a day for a short time.

This is also a simple and effectual fertilizer: Get some soot from a chimney or stove where wood is used for fuel, put it in an old pitcher and pour hot water upon it. When cool, use it to water the plants every few days. When it is all used, fill up the pitcher again with hot water. The effect upon roses that have almost hopelessly deteriorated is wonderful, in producing a rapid growth of thrifty shoots, with large, thick leaves and a great number of richly tinted roses. Never despair of a decayed rosebush until this has been tried.

CONSERVATORY CHAT.

A very pretty fence can be made for small gardens by a number of stakes of equal length, pointed at one end to drive into the ground, square at the top and painted green. Then place them at an equal distances around the garden and bore holes about six or seven inches apart for the twine, which should be brown linen. Pass the twine through the holes, in lines all around the garden. Plant vines which run rapidly, such as cypress vine, Madeira vine, nasturtium, dwarf convolvulus, mountain fringe, and by midsummer the fence will be very beautiful.

A novel flower-pot is made in this way : Take from three to four feet of wire netting and bend it into the shape of a hollow cylinder until the ends meet. Lace the ends together with flexible wire ; then tack to one end of the cylinder a wooden bottom, and you have the pot. Now fill nearly full of rich, loamy earth, and plant in the center a shrub or plant of rapid growth ; then plant in the sides of the pot, through the wire netting, fern or climbers ; water well, and in a little while the wire will be covered with a rich mass of green.

If you wish something bright for your window as a screen for your pots, make a wide but low screen to button to the window shelf—a sort of border for the shelf on which they are placed. It can be made of splints woven together with woolen cords ; or it may be made of a thin board covered with chintz, or a border of heavy velvet wall paper. A deep wine color, with a narrow gold border top and bottom, is very pretty ; or else a lattice work made of walnut splints and lined with scarlet cloth. Another pretty way is to use the tiled wall-paper ; or the pots may be placed in a window-box, covered with bark and lichens. Any of the above ways are pretty, and a bright color around the pots, covering up their ugliness, will make the plants look doubly beautiful,

The color of flowers can be changed at will in this way. Pour a little ammonia into a saucer and invert a tunnel over it. Place the flowers in the tube of the latter, and you will find that blue, violet and purple colored blossoms become a fine green ; carmine and crimson become black ; white, yellow ; while parti-colored flowers, such as red and white, are changed to green and yellow. If the flowers are immersed in water, the natural color will come back in a few hours. If applied in sufficient quantity, the smoke of tobacco will change their color, so, also, will holding them over the fumes of burning matches.

PRACTICAL HINTS.

Frozen plants may be restored in this way : As soon as discovered, pour cold water over the plant, wetting every leaf thoroughly. In a few moments it will be crystallized with a thick coating of ice. In this state place it in the dark, carefully covered with a newspaper. The ice will slowly melt, leaving the plant in its original state of health, but it must be left in a moderately cool place for several days.

Plants at rest are usually stored away under the benches, in the greenhouse, or by amateurs under a flower stand or in the cellar. It is unnecessary to remove them from their pots. A period of six or eight weeks' rest is generally allowed to fuchsias, crape myrtles, lemon verbenas and such shrubby plants.

To destroy the vitality of weed seeds in soil by baking will in a great measure destroy the fertility of the soil. A better way is to spread the soil out thinly in a warm place and keep it moist. In a few days most

of the seeds will germinate, after which the soil should be stirred and allowed to become dry.

If the old flower beds need renovating, or their soil, remove the top and replace it with new earth mixed with a proportion of leaf mold and manure, equal parts of each. Chippings off hedges, refuse wood, straw, etc., built over a hole and packed around with old turf, and then burned, make a capital dressing to dig into the old soil. Bedding plants do not require a rich soil as much as a new soil.

Fuchsias, to stipe well, must be cut off with a heel, and not straight across. Short cuttings are more likely to live than longer ones, and they should be cut off just under a bud. Lemon verbenas are best propagated by layers, making a slit in the layer on the upper side, not on the under, which renders it more likely to snap asunder.

Pots are just as good for shading young plants as some arrangement which admits more light and air, and at the same time turns off the sun's direct rays.

Repot plants into the next size in which they have been growing, but most plants bloom more quickly by having their roots cramped in small pots. If you have any sickly plants, wash all the dirt off the roots, and give new soil and clean pots.

A very good way to send plants by mail is, after having selected the plants, choosing the smaller but well rooted ones, wash the soil from the roots of each plant. A layer of dry moss or cotton is then spread on two or three thicknesses of thick brown paper; the plants are then laid on the moss; a similar layer of moss is laid on the roots, and then the paper, moss and plants are tightly rolled up. Either additional paper sufficient to keep in the moisture, or oiled silk, should be used for the outer covering. The moss should be half an inch thick. When received the plants should be sprinkled with tepid water to refresh them, then, after standing about an hour, pot them off. Be sure to remove the moss from the roots.

Before frost comes, roses of the tender sorts should be bent to the ground and covered with coal ashes several inches deep, or if one does not like the appearance of ashes on a lawn bed, the roses may be enveloped in straw. All the summer blooming bulbs, such as dahlias, tigridias, cannas, gladiolus, etc., should be lifted and stored in a dry, warm closet. Tuberose bulbs require extra care, for if they get a touch of frost they are worthless.

Plants in pots should be watered, and that most liberally, when they are dry, and given no more until they are thirsty again. If you give water every day to some plants the soil will soon become sodden and sour. Nearly all plants are benefited by showering as often as twice a week. In the greenhouse it is done every day. A brass syringe is the best instrument for that purpose. It should be filled with clear water,

and the water thrown on the under side of the leaves as well as above, to clean out thrips, and also aphids and red spider. Those who have no syringe can take their plants to the sink and with a small wisp broom, such as is used to brush clothes, give them a nice shower bath. Dip the brush in the water, then draw the fingers across it. The object in showering is to make the leaves clean and to cause the plant to "break," or put forth new leaves.

To sow evenly such fine seed as ferns, *calceolaria*, etc., take a piece of white pasteboard, rub the seed lightly over it until it covers the exact size of the pot or box it is to be sown in; then invert on the soil, and by tapping gently it will fall as evenly as it was rubbed on the pasteboard.

Seedlings in general should never be watered later than an hour or two before sundown, as the damp surface is apt to produce a fungus which will cause every plant to damp off, during the night.

Do not throw away your coal ashes or leave them out in the storms; they are valuable as an absorbent for night slops, also as a deodorizer for vaults. Used in this way one of the most valuable fertilizers is made.

Never allow weeds to get the start; nip them in the bud.

All plants are benefited by having the ground stirred around them—there is no exception to the rule. The use of the hoe or some similar implement is generally the easiest mode of keeping the ground free from weeds or grass.

Mildew is a disease produced by sudden changes of temperature, and by a long continuance of damp, cloudy weather. The best remedies are sulphur and soot; sprinkle with water, and apply one of the remedies as soon as you observe the disease.

For shady places, pansies, fuchsias, lilies of the valley, and some herbaceous plants whose first home was the shady woods, seem to do the best. The very best effect is produced by a bed of ornamental foliage plants. Take the castor bean for the center and around it *caladium esculentum*, next row cannas, and then gold and silver leaf geraniums, *achryanthus*, *coleus*, etc.

Lemon verbenas, hydrangeas, pomegranates, cactus and many others can be safely wintered in a frost-proof cellar. Give just water enough to keep them alive—say once in a week. Bulbs of *gladiolus*, cannas, *amaryllis* (hardy sorts), *caladinius* and dahlias will also survive, taking care to occasionally look them over and rub with powdered charcoal any that show signs of disease. Tuberose must be kept in a very warm place; or the germ of the flower will be killed.

Geraniums, fuchsias, salvias and other plants that you may wish to keep over winter without any care of them, may be taken up with a ball of earth attached to them and placed in one corner of the cellar, pro-

vided it is warm enough not to freeze potatoes; pack them close and bank the earth firmly about the roots. In January or February bring the fuchsias to the window, and they will form beautiful flowering plants in about six weeks' time.

To have roses bloom well keep old wood cut back; cover the bushes in winter with straw, corn stalks or loose manure, and work into the soil around them plenty of iron filings, or break up old pieces of cast-iron as fine as possible and put around next the roots.

In sending bulbs by mail it is best to put them in light wooden boxes, but when these cannot be obtained, the next best plan is to tie them up in little cloth bags, and then either put them in paper boxes or wrap them in strong brown paper and tie securely.

Coleus cannot be kept over winter in a cellar. They are tropical plants, and generally perish with the first frosts. They must be wintered in a warm temperature, with abundance of light, and the temperature at all times well saturated with moisture.

GAMES.

FLY, FEATHER, FLY.

Ten or twelve young people sit in a circle, as close as they can get without crowding. Somebody takes a tuft of cotton, or a downy feather, and lets it float above the heads of the group, giving it a puff with her breath; the person towards whom it directs its descent must likewise blow it upwards and away. If it falls upon him he must pay a forfeit. A dozen so employed in chasing with their breath the common enemy compose a most amusing group. The feather often defies them, bravely challenging them to do their worst, with poor King Lear's world-famous taunt: "Blow, winds, and crack your cheeks; rage, blow!" It often happens, as it is hard to laugh and blow at the same time, the feather finds its way into the throat of the intending blower, and, of course, the involuntary feather-eater pays a double forfeit as a penalty for his curious taste.

GOSSIP.

Players seat themselves around the room, and one at the head whispers some trifle to the next neighbor—something like this: "John and Ann are going to elope," naming two of the company. Number two must whisper it to number three, and so on around the room. It must not be whispered twice to the same person. If the next does not catch all the words, they must whisper what they do understand, and make up the rest. The last one must rise and repeat out loud what was

winked person, who tries to touch one of them with the wand, and if he succeeds, the ring of people stops. The player then grunts like a pig—hence the name of the game—crows, or imitates some animal, and the person touched must endeavor to imitate the noise as closely as possible, without discovering him or herself. If the party touched is discovered, then the hoodwinked player transfers the bandage and the stick to that player, and takes the vacant place in the ring of persons, who once more resume their dance, until another player is touched.

Shadow Buff: Place a tall frame covered with white cloth a little way from the wall. Let one of the company be seated back of the frame. Then place a lamp where the light will fall on the frame, and the rest of the players pass between the light and frame so their shadow will be thrown directly in front of the one behind the frame. Let them disguise in any way they can, and the one back of the frame must keep his seat until they succeed in naming some one of the passing shadows by their true name. Then the one named takes the seat.

GLASS.

CARVED JET CROSSES.

A decided novelty in crosses, and one that strongly resembles carved jet, can be made by pounding thick black glass into fragments, heating them very hot in the fire to soften the sharp edges, and then attaching them to the cross by means of strong glue. A light wood foundation is preferable to card-board, as it is less likely to warp. Blue, green, crimson or other colored glass may be substituted for black, if the surface of the article first be colored the same shade as the glass. A very transparent glue must be used to fasten the articles.

IMITATION GROUND GLASS.

Ground glass may be successfully imitated in the following manner: Cut from tissue paper or white muslin, fancy figures, and then, with transparent gum or paste, fasten the paper or muslin on the glass. Glass doors or windows covered in this way need no other screen to keep out questioning eyes or unpleasant sights.

The same end may be obtained by applying to the windows with a brush, a hot, saturated solution of sal ammoniac, or of Glauber's salt, or Epsom salts. The crystallizations, in the first instance, will be in straight lines, diverging from a point. The Epsom salts will form four-sided prisms, and the Glauber's salts six-sided prisms. A perfect and beautiful screen may thus be obtained.

Another and simpler manner of ornamenting window glass is by crystallization. Cut diamonds, rings, circles, stars, leaves, flowers, or any ornamental design from tarletan and paste in regular patterns on the glass. Next wash it in a hot, saturated solution of Epsom salts, and when dry it will be found covered with fine crystals. To make a saturated solution, allow the water to take up all the salt it will possibly dissolve. Apply with a brush, and do not allow the liquid to cool in the least a single moment. Sal ammoniac produces the same effect, but forms a different crystal. A beautiful effect may be reached by using three different crystals, dissolving each in a separate vessel. The one will give thread-like crystals, the next four-sided prisms, and the third six-sided prisms.

PAINTING ON GROUND GLASS.

For this water colors are easiest managed, though oils may be used. The semi-transparent colors are principally required, but some of the full transparent tints produce fine effects. The lakes, siennas, Prussian blue, terra vert, sepia, black and neutral tints of the opaque colors, carefully handled, give fine results. From these fine shades, greens, purples, grays and browns are produced. Draw the design upon the glass by touching with a pencil, giving all the outlines. Supposing your design to be a landscape, first paint the sky, commencing at the top with a deep grayish blue, brighten and make lighter towards the line of the horizon. About the distant mountains, etc., give a soft, hazy look by making a grayish purple and white, and near the distant forests a whitish green. In the mid-distance give more coloring, and as the foreground is approached, use distinct colors, and give prominent objects clear and perfect forms. Paint each separate object at once, and avoid giving second coats, as this produces a patchy appearance.

In painting on glass, bold strokes and broad, even washes are required. Keep the painting in a warm situation if in cold weather, and when the first coat is finished and dry, apply a thin coat of mastic varnish. For the second coat commence again at the top, making the clouds and deepening the ground with the tip of the finger or a blender; rub in the edges upon the soft, fleecy parts to give the effect of soft piles of cloud one upon another. Coming down to the horizon, give a warmer glow and more color, and strengthen the colors also in the distance near the mountains, forests, etc. Make these more distinct, as also all subjects in the mid-distance, and upon the foreground give great attention to minute details, working up carefully every object. Use caution not to put on too deep colors, for once laid they are removed with difficulty—therefore use light tints and trust to adding repeated coats. Follow each coat with a thin one of varnish, and the third will enable you, generally, to finish up all the details and give all those fine touches which produce such charming

effects. Still a fourth coat may be found necessary, but must be applied on the varnish. If oil colors are used, proceed as if painting on canvas, using the dabber freely, and for high lights scraping carefully with the knife point, which produces the most wonderful effects. Give parts toward the sunlight a warm, rosy glow, and make dull those in the shadow. Touch all with the mastic varnish. Where high lights are required use a rag wet with turpentine to remove the color and then varnish; soften the edges by nipping and using the eraser and dabber. For this purpose landscapes are perhaps the most effective, and of these, moonlight scenes will be found most charming, using dull shades of green and neutral tints, making those lovely cold shades of green produced with terra vert, and touching the high lights with the mastic varnish, etc.

ENGRAVING, ETCHING AND EMBOSSED GLASS.

To engrave goblets, wine glasses, etc., add a little bitumen to nice, clear beeswax, and melt it thoroughly in an open vessel. Cleanse the glass thoroughly and dip into the mixture until well coated. Then with a needle or sharp pointed instrument, sketch upon it the design, name, initials, or monogram, taking care to remove the wax from the lines and grooves, and to have the tracing on the wax of the exact thickness or delicacy desired on the glass. Then put the glass in a bath of hydro-fluoric acid, and expose it to the action of the sun's rays for five hours, taking care not to melt the wax. At the end of that time the displaced glass will be seen rising in the whitish powder to the surface. Examine the work and if it seems satisfactory remove it, wash free from acid and wax, and it will be found beautifully engraved. Window glass is very attractive engraved in regular patterns or with monograms and a tiny border.

The most elegant and artistic of this work is etching. The prettiest effects are gained on the heaviest and best quality of glass, notably French crystal.

With a soft camel's-hair brush cover the glass evenly with wax and bitumen, equal parts. Then trace the design with a pattern pricked in paper and lightly dusted with colored powder. Then with a sharp pointed instrument mark the design by cutting uniformly and slightly through the wax, and proceed to cut out the fine lines with the instrument, and the heavier ones with a knife. If the surface is flat, dip up some wax and inclose the entire center in a little wall, and in this pour a quantity of pure hydro-fluoric acid. Expose it to the sun for two hours, then stop out the acid from the finest lines by filling with Brunswick hack. Let the work remain another hour and stop out those of moderate depth, then another hour on the third class of marks, and finally give the acid another hour to act on the deepest marks, after

which wash the glass clean and the sun has accomplished your work as perfectly as a mechanic.

Embossing on glass is the reverse of engraving and etching, for by it the pattern is made bright and clear, while the surface is dull like ground glass. Paint the entire surface with varnish, and draw upon it a design of a uniform and decided character, without much fine tracing. To trace the pattern, cut a paper diagram as before described, and do not destroy it, for it will be useful again. Make a wall of wax around the design and fill with the acid, allowing it to remain until the design is etched enough to leave the ground slightly raised. Wash off the acid and varnish, then commence grinding the groundwork by means of a flat piece of glass and pulverized emery. Cover the designs with the paper pattern to avoid its filling up, and use but a small portion of emery at a time. The ground if carefully done, will have the dull, white, opaque appearance peculiar to fine ground glass, while the design will be bright and clear.

While wrestling with the engraving mania, try this upon your ivory paper knives, jewel cases, etc.: Make a composition of one ounce of white rosin, half an ounce of white wax and two ounces of asphalt. Cover the surface of the ivory with this and when evenly coated take a sharp pointed instrument and cut the design which is intended to ornament the surface through until the ivory is reached. In the deeper places use a sharp knife. Then cover the surface with strong muriatic acid, allowing it to remain four hours when the weak composition may be carefully removed with a knife, the surface washed, and the design will be found beautifully engraved.

GRASSES.

FOR VASES AND BASKETS.

Commence to gather grasses in July and keep on all summer and fall, as they head and ripen. It is best to gather them—and also ferns and leaves—on a dry, clear day. Strip off all leaves and cut the stems of your grass a convenient length; then put in vases, or anything that will hold them, and set away in a closet, to keep free from dust and preserve their color until wanted for a winter adornment. All sorts of burrs and balls from trees are pretty; also the green and ripe wheat, rye and oats. The latter are especially graceful and handsome, and should, with other grains, be put immediately away and loosely in a vase so the heads will droop. They are very ugly if standing up stiff. The South furnishes a great variety of lovely grasses, sea oats, etc., all of which will keep for years. Wild rice is also very pretty. The pampas grass

is magnificent with its long feathering plumes, and it can be cultivated in gardens here at the North. To see its creamy plumes waving in the wind is a beauty one can never forget. A variety of it grows in some portions of the West to an immense height, and has great gray heads, long and beautiful. They are very handsome arranged in large bunches over pictures and windows. The balls of the gum tree are odd, and ornamental to mix in with grass in vases and baskets, and also to put on rustic frames for small pictures. These grasses gathered at different seasons give different tints, which add much to the beauty of the bouquet.

HOLIDAY FESTIVITIES.

"COMPLIMENTS OF THE SEASON."

Take white or tinted bristol board, and cut the cards the desired size. Arrange a bouquet of pressed flowers, a tiny fern, very small autumn leaves, pansies, geraniums, bleeding heart, a sprig of ivy, salvia or any delicate flower or leaf that will press nicely. Make two small holes near the bottom of the card and tie the bouquet to the card with some bright ribbon in color not to clash with the flowers. The words, Merry Christmas, Happy New Year, Compliments of the Season, etc., if written nicely, are an improvement. These are less expensive and more acceptable than those bought.

EVERGREEN DECORATIONS.

These have become part and parcel of the celebration of Christmas, and for this purpose are used holly, ground pine, trailing pine, ivy, all kinds of evergreens, leaves, mosses and ferns, till both church and house are made redolent with the fragrance of the pine woods.

For vines, wreaths and festoons, branches of laurel, spruce, arbor vitæ, juniper, yew, silver firs and box, with clusters of the bright holly or bitter-sweet, which grows in plenty at the North, the holly of the South, and long trailing ivies or ferns are all desirable evergreens for church or home decorations. The Hartford fern is very pretty mixed with autumn leaves, and can be bought at most decorators.

Hoop-skirt springs make the best foundations for wreathes and crowns, but strong rope or cord is better adapted to the twining of festoons or garlands. Long garlands of ivy, either natural or made in wax-work, will add much to the beauty of evergreen wreaths.

In making long garlands for festooning book-cases, windows, etc., take a strong cord and tie a loop at each end, then tie it over a door-handle, or a nail, or a hook—something to hold it firmly—and bind upon it with fine twine bunches of ground-pine, coral-pine, or spruce,

laurel, etc., so as to completely cover it; but take care to tie them regularly so that it will be the same size in all its length. As each garland is finished put it in the cellar or in some damp, cool place. If the evergreens are left out of doors when first gathered, protect them from the sun, so that they will not curl up before made into wreaths. If holly and bitter-sweet cannot be obtained, the berries of the wild rose and of climbing roses will prove a good substitute for them, and a small bit of wire can be strung through each berry and then fastened by it into the evergreen.

A beautiful vine of autumn leaves is made by taking a bundle of fine bouquet wire and a ball of strong cord; fasten the leaves one after another to the cord by wrapping the stems strongly with the wire, taking care to keep them in moderately regular order, with the best side out. Bright berries, grasses, and acorn clusters even, may be wired in along with the leaves; anything to make an agreeable variety. Cords of this may be festooned over the window, around a mirror or picture frame, or over the folding doors. With these leaves may be mixed green ferns, pods and berries; these may also be used for bouquets, by stemming the leaves with the fine wire and sticking them down into a base of sand, so that they will keep their places as they are arranged. Home cannot be made too bright for this season of the year, and everything that is bright and pretty is called into requisition.

For crosses and stars flat pieces of lath make the firmest foundation, and the evergreens and berries can be fastened to them with black linen thread. If holly berries are abundant it is well to string them upon fine wire and wind them among the decorations, or fasten a cluster of them here and there. The leaves of the holly can also be put among the greens and adds much to the fine effect. White snowberries and red everlastings are also used to advantage in these decorations.

The room where the Christmas tree is to be placed should be trimmed with evergreens, holly and mistletoe boughs, and crosses can be cut of pasteboard, covered with green cloth or paper, and then the tiny sprigs of evergreen sewed thickly upon it.

Letters made in this way look as if cut from a snow-drift: Cut out the letters of the size desired, in thick card-board, and paste over it cotton wool. When the wool is dried on to the paper, pull it out so as to give it the appearance of snow. Mount them upon a scarlet, crimson or blue background, and take scarlet or blue dress braid and arrange as lines at the top and bottom of the letters, or make wreaths of evergreens for framing. Autumn leaves, sprays of ferns, trailing pine, princess pine and bitter-sweet berries can be mixed with the evergreens, and help to relieve the somberness.

Frosted garlands and wreaths can be made by covering the pasteboard with dextrine and scattering over them the tiny particles of glass

which can be purchased at the glass manufacturers; or green moss can be sprinkled on them and a light sprinkling of diamond dust.

Festoons of evergreens fastened from the center of the ceiling back to the corners and over the arched doorways gives a room a decidedly Christmas look. The garlands should be light and airy, and twined around columns and railings and along the cornices; lighter garlands of the same kind should be made for trimming the tops of the doors and windows and the gas fixtures. Imitation berries can be made by stringing three or four soaked peas on fine wire, and dipping them in a varnish of red sealing wax dissolved in spirits of wine. Everlastings, paper flowers and colored paper ornaments, always seem tawdry and unsightly when mixed with nature's gifts.

CHRISTMAS TREE ORNAMENTATION.

The custom of having illuminated trees at Christmas, their branches laden with pretty little trifles as mementoes to be presented to the guests of the party, and to be cherished by them as a remembrance until another year comes around, is derived from Germany. A young fir is generally selected for the tree, and this is firmly fastened in a box or tub filled with sand or heavy weights, and then concealed with mosses and evergreens. Nothing is more disastrous than to have the tree sway from side to side or tip over, and great care must be shown in fastening it securely. Now that the tree is selected of closely growing branches, the tapers must be fastened on; as there is a little mirror fastened behind each candle (the new ones), they give great brilliancy to the general effect. Upon the topmost branch tie the "dove of peace," with its wings outspread, or an angel with glittering wings, or a "Christ child," with arms ready to bless and enfold us all. Glass balls, trumpets, popcorn baskets and garlands, tiny Chinese lanterns, small dolls, candy eggs, horns of plenty, balls covered with gilt paper and tin foil, tiny mirrors—if you have none take a broken piece to the glazier and have him cut it into oblong pieces, paste colored paper on the backs, bind the edges and hang up behind each candle, with a loop of ribbon. Small bags of net made in the shape of anchors, hearts, boots and crosses, horseshoes, stockings and mittens, are pretty for candies. Rosy-cheeked apples and oranges can be suspended by passing a fine wire around them, and their bright color enlivening the green is exceedingly effective. Gilded stars, scarlet and blue stars, can be cut from paper and interspersed with small flags, shields and other devices. Crotchet purses, bon-bons, preserved fruit, and alum baskets, help to make a beautiful and dazzling effect when the tree is lit up.

There is nothing that so brightens a Christmas tree as gilt paper chains. Cut gilt paper in strips about four inches long and half an inch wide, glue the ends together, slip the next strip in the ring thus formed

and glue the end together, and so on until your chain is four or five feet long. Cut an anchor, star and other designs of thin card-board, cover on both sides with gilt paper and suspend from the chain, then loop from branch to branch of the tree.

Birds'-nests are also pretty ornaments. Take the halves of unboiled egg shells, dip them in white of egg, make a hollow of moss in your hand and put the shell in it; be sure the moss is thick enough to cover the shell; line it on the inside with feathers and when dry, put some candy eggs in them.

To gild walnuts to hang in the tree, hammer a rather long tack or nail into the end of the walnut to hold it by and afterwards to suspend it. Wash the nut all over with white of egg laid on with a feather. Then roll it in leaf gold till it is well covered; mind and do not breathe over the gold leaf or it will fly away. When the nut is dry suspend it by a narrow piece of ribbon.

The covers of old writing-books can be folded so as to form a cornucopia or horn, and closely pasted together, then covered with some bright silk or chintz and finished with a box-plaiting at the top, and strings of crotched cord.

The large fir cones may be transformed into novel match-stands for hanging on the trees. The pedestal should be formed of rustic twigs, and then bound together in the middle by fine wire, so as to form a double tripod. The cone must be glued in the upper, and then both that and the pedestal neatly touched by Chinese white and vermillion. It should be varnished and, when dry, and the cone filled with wax matches, has a resemblance to a porcupine.

Pop-corn strung on cord and made into festoons on the tree is also pretty; crystallized moss hanging from the branches, acorns, sweet gum balls and cotton balls are all very effective among the green.

The fashion is a good one, of putting all the bulky and heavy presents in baskets at the base of the tree, instead of loading down the tree with their weight and making the branches unsightly.

For a Sabbath school festival a Christmas house is pretty in place of the old time Christmas tree. The house should be made of evergreens and white wadding or cotton batting, and the chimney of straw board painted to imitate brick. Two pages dressed in fancy costume (or not, as you choose), knock at the door, when a veritable Santa Claus with long silvery hair and beard, robed in fur, appears with his huge basket of gifts.

One of the oddest and most unique ways of presenting Christmas gifts to older people, when there is no tree, is to take the package and roll it up in a paper and mark it with the recipient's name; do this up in another wrapping and write the name of one of the party on it; proceed in this way until you have rolled it up in several wrappings. Then

the distributor will read off the first name; the package will be handed him or her, to be passed on to the next name on the wrapper, and as each one hopes that is the last name and he is the happy possessor, the exclamations of disappointment or delight are very amusing and exceedingly mistifying.

CHRISTMAS AND EASTER MOTTOES.

For mottoes take a quantity of pressed ferns, pansies, or tiny leaves, and a piece of bristol board; in the center of the board outline a cross, of any style you please; then above the cross draw in old English capitals the words, "To Thy," and below the cross the words, "I Cling." Have the letters rather large; cut the ferns in small pieces, brush each piece with mucilage and fill out the letters. Fill the cross the same way, adding here and there the pansies or tiny leaves. Press a few days before framing, or make a frame of crystallized moss or leaves. A motto made of bleached ferns, on a background of black velvet, is very beautiful. You can take any motto you choose and make it in the same way as described above.

Another way is to cut a piece of very stiff cardboard the desired shape and size of the motto. Give the upper surface a thick coat of mucilage, and over this press the thickest and best pure white cotton wadding. When this is firmly attached and the gum quite dry, gently pull off the smooth upper surface of the wadding, very gently pull up here and there that which is attached to the cardboard, and sprinkle with diamond dust, such as is used for wax flowers. Now have ready your letters or other designs for the motto, cut in thin cardboard; fasten them on the cotton foundation and frame, with cedar sprays or the slender branches of the pine tree, from which the needle branches have been removed, or make the border and lettering of evergreens mixed with scarlet everlastings or berries.

The Spanish moss is crystallized with alum, making one of the prettiest decorations one can imagine; or take any of the fine mosses, go over them with a brush dipped in thin mucilage, and whilst damp sift over them diamond dust, or the fine glass that may be had at any glass factory. Letters, crosses or mottoes, may be made of this gray, crystallized moss. Or this: Select stiff gray moss of coarse, open texture, dampen and sew on a pasteboard foundation. Next prepare a solution of alum, one pound to a quart of hard water, heat gradually in a brass kettle until boiling hot, then allow to cool, when it is ready for use. A little extra care must be taken with the crystallizing. The moss must be perfectly dry; hold the article over the kettle, and with a cup or large spoon repeatedly pour the water over the moss, moistening the pasteboard as little as possible. This process produces more frostlike crystals than the ordinary one of immersion.

Another beautiful motto is made by covering a heavy cardboard foundation with pale blue frosted plush or velvet, the lettering, etc., made of white cotton wadding frosted with diamond dust, and the frame made of white glass.

Pretty ones are made by covering the cardboard with flock; this material can be bought in all shades of red by the pound, and is made by sizing a piece of thin board or stiff cardboard with glue, and then sprinkling the flock over it—or fine powdered moss. The flock has a very pretty effect if used for letters on a white or gold background, though the red or wine-colored velvet paper looks the same, is cheaper and less troublesome. Gold paper can also be bought for letters, and is pretty on the wine-colored or black background. When the ground work is of moss, the lettering or designs should be of lighter green moss, tiny autumn leaves and such pressed flowers as retain their colors.

Crowns, lyres, crosses, anchors and harps can be cut of pasteboard, and then covered with tiny sprays of cedar, ferns or autumn leaves. The leaves and cedar sprays can be sewed on, but the ferns must be pasted or glued, as they are so frail and dry they are easily broken. Berries or red everlastings are prettiest mixed with the evergreens, and the ferns with the autumn leaves. Lichens from the woods can be glued or sewed on the pasteboard. The fine green mosses bought at the decorators or florists are also used for this purpose. Autumn leaves should overlap each other, and if dipped in hot wax just before using, it will keep them perfect and bright. Diamond dust sprinkled on the leaves immediately after dipping them in the wax makes them very beautiful, especially in the evening.

The words "Hope," "Welcome," "Merry Christmas" or "A Happy New Year," made of these tiny leaves, put up over the door in a semi-circular form with a monogram below, are extremely beautiful. These mottoes arranged in scrolls, triangles, banners, shields, crosses and crowns, are highly ornamental if well selected designs are employed. "Peace on Earth, Good Will to Men," "Merry Christmas to All," "Be Merry and Wise," "Glory to God in the Highest," and the initials "I. H. S." (Jesus Hominum Salvator), or "I. H. C." (Jesus Humanitatis Consolator), are equally appropriate, and can be cut out of cardboard, in letters from four to five inches in length, and covered with ivy or box leaves, or with tiny sprays of hemlock. They can also be made of gilt or scarlet paper, pasted upon the cardboard; and can then be attached to a scarlet, blue or white background, by making a slight frame of laths and covering it over tightly with Turkey-red cotton or blue or white cambric. The outer frame can be made as described above. The handsomest letters are of rustic text, and are covered with ivy, laurel, or holly leaves, and a few bright berries mingled in. The beauty of all

the decorations mentioned so far can be greatly enhanced by frosting. For variety, crust some of the frosting with mica, to imitate hoar frost.

CHURCH DECORATIONS FOR EASTER

Let all the parish unite in bringing every plant they have, even if they have no blossoms. Foliage alone is beautiful. Place a small common table in the chancel very near the front; place a tall box on the table, on the box place your handsomest plants; if you have a handsome fuchsia in blossom it will be just the thing—each side of this put foliage plants.

Make them the same height, but not quite so tall as your central plant. Use blocks, bricks, or anything to make the plants the right height. Place each plant so as to hide the pot behind it, each row of plants growing lower and a little broader; place on the floor of the chancel, the steps, then on the floor. Do not let it grow too broad—keep the proportions true. The poorest plants can go in behind to fill up any spaces there may be. If you are successful you will have a solid, beautiful pyramid of living plants, without destroying your plants by cutting. Calla lilies are very effective—in fact, nothing will come amiss.

Little toy baskets are very beautiful hung about filled with flowers. Fill the basket with wet cotton or moss; if flowers are scarce, take any tiny flower, even one of a cluster of geraniums, bind it to a small wire or broom-corn with a piece of wet cotton and lay in the basket. With a leaf here and there, a very few flowers will go a great ways.

Golden rod is very beautiful for church decorations. To make a star, take five pieces of wood twenty inches long and about half an inch thick; make a hole half an inch from the ends, through which to draw a cord to tie them together with, wind the flowers on, lay the pieces across each other in the shape of a five-pointed star, tie them together, hang in an arch or against the wall.

Little banners, three or four inches long, of colored paper, with various church emblems upon them, and pasted on splints put around the lamps and various places, are pretty, only don't put them in your pyramid; that will need no other decoration. Vines are beautiful twined around the arch or on the walls. Hanging-baskets everywhere you can put them, add to the beauty.

When you have no flowers, banners of various sizes are beautiful, the larger ones bearing inscriptions appropriate to the season. Make the church beautiful, and remember, "The Lord is in His Holy Temple."

EASTER ALTAR CROSSES.

Make a cross of wood, say two feet high; have three steps. Cover with white newspaper before printed; fold over the edges neatly and paste on the back; put no paste on the front or sides. It will look like

white marble. A fine green vine of running ferns will look beautifully on it, but make it very simple and do not trim with artificials.

If you have a chancel window which throws too much light on your work, make a reredos of pasteboard a foot higher than your cross and a little wider, cover with bishop lawn; spatter maiden hair and coarse ferns in a wreath around the edge, and place behind the cross.

To make imitation of rough marble take white paper cut in long strips two and a half inches deep, slash about quarter of an inch wide and two inches deep the whole length. With the point of a penknife curl each narrow strip in a round curl and keep rolled up; paste a strip around the cross, straight-edge down, continue till the cross is covered. Take pieces of white marble broken small and fasten on the cross with plaster of paris.

A cross covered with wood moss and bitter-sweet berries is very handsome. Or cover a cross with white glue, then put on rice that has been washed and dried. A cross to be beautiful should be simple.

One of the prettiest crosses that can possibly be made for the church is of pampas grass; the stems are only nailed on the arms, central piece and at the base. This does not mar their beauty, and they could afterward be sold at a fair or festival.

The common mosses that grow on trees and old fence rails are very pretty for crosses, and as they are thin can easily be glued on. Evergreens or trailing pine can be wound round and round a cross until it is a mass of living green; fir cones, oak-galls, small twigs, cones and acorns may also be fastened on with fine tacks.

If a cross, harp, anchor or any article you wish crystallized is made of wood, and taken where they make salt and left for a short time, it will be covered with a beautiful flaky frosting, made by the salt evaporating, which covers everything in the room with a beautiful white frost. Crosses are also made of white, downy batting, and the effect is very pretty a little way off.

They can be made to look like gray stone by sanding them the same as fences are sanded to imitate stone. A cross can be made any size for a chancel and trimmed with vines of evergreens interspersed with red berries. At the base sprinkle gray mosses and lichens, or green mosses, but the former is much the prettier with the gray stone. A vine of autumn leaves is made by means of fine wire, and twined around the arms of the cross from the base upward. Sprinkled with marble dust they are so white and pure they make a beautiful church decoration for Easter.

HOUSE FURNISHING.

THE FOUNDATION OF HOME.

The love of beauty is instinctive in most natures, and in no place can it be so much exercised by women as in their own homes. Here a woman may be an artist, and plan and harmonize her colors as perfectly as the artist who paints the prize picture for an art academy. Woman should develop her artistic nature, and give herself full scope in home adornment. Beauty is one of the cheapest things on earth, if people would only think so. A tastily arranged bouquet of ferns and grasses is in itself a picture that nature gives to any one who will make the attempt of gathering them. Many people who live where these can easily be obtained by a few moments' walk, seldom think of the beauties near at hand, but will spend hours in making an imitation flower of wax or feathers. Thus, in their attempts to make home beautiful, they violate the principles of good taste and artistic beauty.

Instead of leaving their windows free to let in the sunlight and pure air, they fill them so full of plants and worsted "works of art" that one can hardly get a glimpse of outside surroundings. Instead of placing a group of statuary back where there is a mellow light, or where the shadows can play on it, hiding and softening its outlines, they put it on a stand in front of the window with the figures toward the street, so that all the passers-by may see that they possess a group of statuary, and the occupants at home, the ones who should enjoy its beauty, are at liberty to study posture from a back view, instead of the front, where can be noted expression of the faces. The same people will hang in their windows pictures (not transparencies), canoes, phantom baskets, scroll work, and many other so-called ornamental objects—all beautiful in their places, but that in the room, not window. The window transparencies are very beautiful, and the window is the place for them, as, also, are a few plants in hanging baskets and birds in cages.

It is not necessary to have expensive furniture, costly pictures, fine lace curtains, or rare china to produce pleasant effects; but have the colors harmonize, and have nothing too good to use. Violent contrasts produce a shock to the artistic eye, but if well chosen are better than complete harmony. "Nothing is so cheap as beauty," is a familiar saying, to which we may add, "Nothing is so dear as sham." In the appointments of a house, there is at present a mania for adornment. Bright, tasteful colors, and rich looking furniture are not exponents of adornment, but taste, and however much fashion may change, these things always maintain their pre-eminence. But cheap, tawdry orna-

ments, imitation laces, shoddy carpets and poorly made but perhaps fashionable furniture, will soon have their day, and proclaim themselves as they did from the beginning, "shoddy."

Get a good substantial carpet, or go with a painted or stained floor until able to have one. Plain shades are prettier and more tasteful than cheap lace, and different colors give different effects to a room; a gray shade has the effect of moonlight; buff gives a warm golden tint as that of sunset; and the warm æsthetic red, now so fashionable, will make the dullest room look cheerful. Get but little furniture and that of strong substantial native wood; the cheap veneered and gilded woods soon show wear and are a poor investment. Buy strong, simple furniture of graceful make, that the little fingers cannot mar, nor that will break the first time a person sits on it.

There are but few rules to be applied to house furnishing, but these few are the basis and key note to a beautiful home. Let color be the silent music; form and proportion the foundation. Avoid all stiffness of design in furniture. Do not attempt to match articles, only carry out the same idea as to color and form in the whole. Do not buy things in sets, have no two of a kind, as pairs of vases or ottomans. Avoid all chaos of colors, nicknacks, fantastic devices or cheap attempts at decoration. Whatever you have let it harmonize. Arrange every room in the house for occupancy, and have nothing too good for use. Follow no extreme of style, and, when anything is bought or made for the house, have an eye to its future worth and stability. Invest in ornaments that have a value not only to yourself but to your children and children's children.

A point to be well considered, also, is the size of the room and the place the piece of furniture or ornament will occupy. The order of arrangement in furnishing, says an authority, must be this: "The living beings in a room should always be the most attractive; next come the furniture and the draperies; then come the walls and floors, both of which are to serve as backgrounds to all that stand in front of them. In decorating walls this must always be taken into consideration, also the room of which the walls form a part. If we are to decorate a dining-room, let the decorations give a sense of richness; a drawing-room or parlor, let it give cheerfulness; a library, let it give worth; a bedroom, repose."

All rooms ought to look as if they were lived in, and be ready to give a friendly welcome to all newcomers. If everything looks stiff and non-get-at-able then the visitor is repelled instead of welcomed. A dining-room ought to be cheery and bright so that one may enjoy the sense of sight as well as taste. The sitting-room should look as if the family meetings of the day could be held here without fuss or ceremony; and the parlor as more than a reception hall, while the library should

have its books within easy access and a comfortable table for writing.

A few willow chairs of different pattern, with ribbon interlaced through them; one or two easy chairs, luxuriously fitted with springs and soft cushions, and easy and comfortable rockers, where one may really take comfort, are much preferable to the more fashionable but uncomfortable chair of the extreme fashion. Those whose rooms are already furnished in neutral tints, and to which it is desirable to add bright bits of color, can make them seem brilliant if they will add rich dark red to table covers, the borders of curtains and mantel draperies or valances. Peacock blue with glints of gold will light up a gray or fawn colored room. Scarlet and gold the library, and oak and green, or autumn tints, the dining room.

ARTISTIC WALL PAPERS.

The first thing to be considered, on taking possession of a home, is the paper-hanging. All walls, however decorated, should serve as a background to whatever stands in front of them. The general effect of the paper should be rich, low-toned and neutral, and yet have a glowing color running through it. The effect of a wall paper is materially influenced by many circumstances, and should be selected first, as the size, architecture and general style of the room demands. For simple rooms the stone grays are the prettiest and show pictures to the best advantage when used as a background. The fashionable wall paper of to-day is in dark colors, with small scroll patterns, tiny vines, leaves and blocks, but fashion is not arbitrary, particularly in house adornments, so one had best to choose the lightest gray possible with a deep border of scarlet and gold, or gray and gold, and even the black and gold panel borders are very handsome, particularly if one has any of the black and gold wood furniture now so much in vogue. For a low ceiling use a narrow striped paper with narrow border. Never have any bright color in the ground work of the wall paper, but have the neutral tint as a foundation only for bright colors. A vine is much better for bed-chambers than a blocked or scroll pattern, though the latter are quite pretty for the dining-room and should always be used in the hall. Dark papers are better for the hall, and some of the delicate wood shades are pretty for the dining-room.

The ceiling of any room may become an object of great beauty by frescoing it in delicate tints and good design. The dark, rich colors are still used in wall paper, and if a dado can be used with gilt molding top and bottom, it has an elegant effect. The dado should be about one-third the height of the wall, heavier than the paper, and, as a rule, arabesque, as carved in design, and woody in coloring. But if the ceiling is disproportionately low, a dado should never be used, but the

figures on the paper should incline to perpendicular lines, preferably light in effect, and nicely contrasted to that of the ceiling. Columns on wall paper give height and dignity to a large room; used with a dado the general effect is Gothic and massive, requiring an elaborate ceiling and heavy furniture, which, however, should be carefully placed and sparsely used.

Do not choose eccentric or grotesque paper designs, for one quickly tires of them, and one that charms the eye at first sight may weary the eye after a few weeks of contemplation. To many colors in the ceiling or walls of a room also tire the eye, in place of resting it. If possible, select but three colors in a wall paper for any room, and have the border or dado to correspond with these tints, however different the pattern may be. Wine-colored papers or tinted walls show pictures to good advantage, making a rich, warm background that is effective in bringing out their good points. But this is a trying color for a common room, as one is not able to use the pretty scarlets that give so much life and color to the home room.

Among the prettiest designs is an olive green tint, with daisies and wheat-heads; a dark olive with reddish vines and sprays; light, golden shades, with designs of small berries and fruits, with flowers and foliage; also festoons of fruit and flowers, on light shaded ground. All these are pretty and not so pronounced that they are likely to soon go out of style. For more expensive rooms are the damask papers, looking like velvet; antique tapestry is also imitated in wall paper, and another has bronze and copper effects on an olive ground; with the first is used a frieze that has lines of china blue, and with the latter, Indian red.

For library and dining room, deep tones of olive, sage, Indian red and Antwerp blue, with lines and touches of dull gold, are introduced. For the bedroom and sitting room are cream, amber, fawn, blue, rose and pale olive, with trceries of contrasting hues. For the parlor are heavier papers, with trceries of dull gold, and with dado and frieze picked out in Pompeiian red and China blue. Whatever the color to be carried out in the parlors it should be reproduced in the wall paper and ceiling—providing the ceiling is decorated. When the rooms are small it is best to simply tint the ceiling and not make any attempt at decorating it. One of the prettiest designs for a small room is that of a greenish-yellow tint, with wild grasses struggling through it, the ceiling a pale green, and the dado design of lilies in the same greenish tint combined with grayish shades.

But whatever paper is selected, be governed by the style of the room and do not make the walls seem to hold first place; as they should be merely subordinate, a background, and not the most prominent feature.

CARPETS AND RUGS.

Next to the paper hanging is considered the subject of carpets. In designs for floor coverings there is a tendency toward bright colors and French patterns. The gigantic bouquets and grotesque medallion patterns of former days have disappeared, and in their stead are artistic designs in soft, low tones. For these backgrounds, olive, India red, old blue or maroon is preferred, on which the designs are traced, although many of these are used in plain colors, without designs, with perhaps the addition of a border in tapestry. Flower designs are shown in wreaths of roses, sprays of apple blossoms and clusters of conventionalized passion flowers and leaves. The newest are mixtures of Japanese, Egyptian, Persian and Moorish ideas. They come in small floral figures, on peculiarly-toned grounds, in which the greens are all olive and the browns bronze or golden. In ingrain carpets may be found the body Brussels designs and colors, producing Persian effects, with Egyptian figures in golden brown over the surface; others are in red and green, red and white, blue and white, or blue and ivory. Some show three or four tints of brown, and still others have floral designs and odd conceits over the corded surface in some rich dark, medium or light shade of the brown, slate, green, gold or mode hues. Such carpets can be used for bed-rooms and dining-rooms, the larger designs being considered appropriate for the two latter named rooms.

The body Brussels for good wear, handsome appearance and reasonable price, commends itself to all. Wilton, which is both elegant and serviceable, has a rich velvet pile face and body Brussels back. Usually the patterns are the same as the body Brussels. Tapestries are used for parlors, halls, sitting-rooms and bed-rooms. Velvet is soft, pretty and curious in tapestry patterns. These carpets have mostly flower and leaf designs, one of the prettiest designs being begonia leaves on a light canary ground, and another equally beautiful has rustic twigs with the strawberry vine and its red berries interlaced through it, with green ferns, on a mossy green ground. This last design is a beautiful one for either parlor or hall. Many inexpensive carpets are now made in the fashion of rugs, with plain center and border, while a space of two feet of bare floor is left around the outside. The common ones are sometimes used as crumb carpets over others, but when they are in good quality, and occupy the floor alone, it requires a polished wood floor to lay them upon, or a breadth of carpet in neutral tints, laid around the outer edge of the room so that the fringe of the rug, when laid in the center, will rest upon it. Those who do not like the cold effect of the floor outside of the rug, or who do not like the trouble of keeping it waxed and oiled, can use India matting of dark red outside of the rug with as good effect as if the floor were stained and polished.

A rug may seem expensive, but they last years longer than a carpet will, with the same wear, besides giving an air of luxury and comfort to a room. For the large parlor light colors prevail, as ecru, pale olive, or a faint, cold blue, while in the smaller room warm maroons, deep red or old blue make an effective contrast.

All parlor and hall carpets have borders. Dark crimson carpets are popular for halls, and those with tiny black figures are very pretty. For libraries and sitting-rooms, dark maroon carpets, strewn with arabesques in black and gold, and other designs in olives and browns, are equally suitable. Carpets with pearl white grounds, with pale rose or blue morning-glories strewn upon them, are for chambers, and with chintz, cretonne or Swiss hangings are fresh and beautiful. For economy and endurance, the English brussels carpeting holds pre-eminent sway. It comes in ecru, pale rose, olive, pearl, and in faint blue grounds, which are charming for small parlors and for chambers, while for library and dining-rooms there are maroon and deep olive grounds on which are Oriental designs. The American ingrain is always a safe investment. The imported ingrain has the Morris designs and reveals lovely blendings of bronze green and pale blue; of rose-pink, with strawberry reds and porcelain blue, or olive with old gold, India red and black.

WINDOW DRAPERIES.

There is nothing that adds more finish and elegance to a room than appropriate window draperies. An ugly curtain always makes a room disagreeable-looking and detracts from the harmony that should pervade it; while dark, rich-looking or light, airy-appearing window draperies have been known to transform an uninviting room, as if by magic, into a harmonious and attractive apartment. Given a pretty carpet and wall paper, with corresponding curtains, and the foundation of a room is well laid for any ornament or decoration that may be added to it.

Whatever may be the predominating tint of the carpet, the curtains should lead it up in a somewhat lighter shade, or else should decidedly contrast with it. At any rate, they should correspond in color with the coverings of the chairs, mantel draperies and sofas, and be of the same material. Thus, silk or velvet coverings look out of place with cretonne furniture, and *vice versa*.

In some rooms, where the chairs and other articles are of wicker and bent wood, the curtains will be of Japanese and other Oriental stuffs, as so much bamboo and rattan work comes from that quarter of the world, or else of muslins, white or tinted, or of the various flowering chintzes which correspond with the gay garden season in which such rooms and furniture are chiefly used. Lace curtains, too, are very suitable for the rooms for summer occupation, ranging from those which

are finely wrought to plainer ones of dotted Swiss or muslin, looped back with ribbons.

Whenever the ugly top-piece called the cornice can be dispensed with in putting up curtains, it is best to do so, and in its place use the curtain rod, which is much more graceful and light, as well as more convenient. These poles are of walnut, nickel, brass, ebonized wood, or of brass-tipped ebony or walnut, with rings of wood or brass to match the rod.

If the material is light and airy, the pole is slender and the rings are small; but if the curtain hangs in ample folds of rich, heavy goods, the poles and rings are proportionately heavy, but never anything but graceful and effective. It is hard to make a choice between the three—brass, ebony or walnut; but the selection must of course be governed by the furniture of the room. If of walnut, then the walnut rods are most suitable; if ebony furniture, picked out with gold lines, then ebony, brass-tipped rods are prettiest, and if the room is furnished in dark, rich material, with mahogany or brass-mounted furniture, then the curtains will need corresponding brass rods and fixtures. Let the draperies move freely on the rod, so that they may be thrown entirely back, at will, in order to throw needed lights on the pictures. The charm of a curtain so suspended is that it can be slipped back, letting in the full length of golden sunshine into the room.

Draping Curtains gracefully is not an easy task. The newest way is to gather the curtains into the hand, beginning at the center of the bottom, gathering it in large folds and fastening it back at any required height. This shows whatever decorations there may be on the border down the inside edge. With windows raised two feet or more above the floor, the curtains are but little longer than the window, and do not touch the floor. In the Gothic the curtain is permissible at only the window's height; but in the Renaissance and the Quatorze it may fall from the cornice of the room under its own top pieces, giving greater height and space to the whole room. Whatever be the outer and the inner curtain, it is necessary to have straight shades within the whole arrangement, either of holland or lace.

A favorite plan, with respect to arranging lace or muslin curtains, is to drape them across the window, crossing each other half way up the window, rather high than low; the curtain which starts from the right-hand side is draped or fastened back at the left, and an enormous bow of satin ribbon, either crimson or blue, or whatever harmonizes best with the furniture of the room, is fastened on the curtains where they cross the center; others have each curtain fastened back by a somewhat smaller bow.

In Lace Curtains real Brussels and thread are the most desirable, and, in a certain way, the most economical. They are always beautiful, will stand any amount of laundrying, and are easily mended. Irish

antique is not as fashionable as those of thinner and finer material. Nottingham lace curtains are coarse and not considered as elegant as the dotted Swiss. Scrim and bunting comes in a lovely, unbleached tint, has a bordering of antique lace, and an insertion of the same is set between rows of hem-stitching. Curtains of this material, while they are attractive, are but a passing fancy, and therefore are more expensive than either Brussels or thread, which are always in fashion.

A lace curtain, the width and length of the window, is fashionable. This hangs from the cornice, directly in front of the window, without any fullness, and reaches to the ground. It softens and tones down the glare without darkening the room. These blinds are not used in the country when a good view is obtainable from the window, but are very general in city drawing-rooms. Some ladies use curtains entirely of book or spotted muslin instead of lace, with deep pleated frills at the edges.

For Sitting-room or Bed-room are curtains of Swiss or Madras muslin, overlapping and trimmed with a gathered flounce. The holders are of the same material. Or else double curtains in twilled silk, satin or foulard, with a wide band of embroidery or applique. Above the curtains falls a narrow valance, with fringe and heavy tassels if the center be festooned.

The transparent colored curtains of Madras cloth in bright colors and designs give a lovely effect of illumination when the light shines through them. White batiste, a soft muslin fabric, in square meshes like grenadine, is made up most effectually, with wide lace-like stripes, and the lace striped batiste is edged with antique lace, or finished with painted borders by the home artist. Curtains of striped, sprigged or dotted muslin, gathered and arranged close against the sash, to move with it, are also much used for bed-room, basement and vestibule windows.

Inexpensive and pretty curtains are made of the best quality of cheese-cloth, with an edge of antique lace, or a band of flowered chintz. These long, draped curtains should have a straight valance, trimmed in the same way as the sides, placed at the top, and falling over the long curtains.

Curtains formed of strips of lace insertion, alternated with strips of turkey-red twill, finished with a border of lace, are very pretty, and not more expensive than curtains entirely of lace. Strips of open-work muslin can be used in place of lace insertion. More expensive materials than Turkey twill are employed for these insertion curtains, strips of brocade, colored silks, or even satin being used.

Heavy Curtains for parlor or library are made of felt, momie cloth, raw silk, and India goods. The felt comes in the softest art colors—bronze, olive, myrtle, rich crimson and dark wine. These are

trimmed with fringe, or with a plush band, or with both. The band is attached with gay colored floss stitches in a series of spread fans, and again they are not outlined at all. The fringes most used on this material are called chenille, and are made of wool in heavy ropes that are generally shaded in one or more colors and tipped with a silk ball in contrast. Turcoman is one of the most elegant curtain goods in the market. It is in every shade that artists love—crimson and bronze in every shade, and dark, rich wine and time-honored Pompeiian red. Turcoman is not unlike Turkish toweling, only heavier, thicker, and has a wiry surface. These are made up with superb dado and fringe borders set at the bottom and top. The dado is much lighter than the fringe, although they are both in perfect harmony with the body of the curtain and with each other.

Cheaper ones are of Canton flannel, with edges composed of a border of black velvet, or applique stripes, or gold-colored sateen. Burlaps or coffee-bagging curtains may be made to resemble the richest Oriental fabrics, by taking strips of silk, sateen, or some other silky-looking material, such as silesia, and placing one of orange or yellow next to another of black, then one of blue; black velvet is laid on the lower edge of each strip.

A simpler yet equally artistic style of curtain is made of dark red Canton flannel, trimmed with horizontal strips sewed on with briar-stitch in yellow silk or worsted.

Two flowing curtains of tapestry, plush or other rich fabric, bordered across the top and bottom to match the furniture, are selected for the ground parlors. Cretonne valances very much festooned, or else a perfectly straight band are put above muslin or striped lace curtains for country houses and for chambers in town houses.

For the dining-room and library, very much heavier curtains are to be chosen than for the drawing-room, the solid character of the dining-room and the grave one of the library demanding it; but in the chambers, the boudoir and sitting-rooms, lighter, airier, more easily cleaned, and much less expensive ones are the wiser.

Dining-room curtains are preferably of serge, satin cloth, or plush, finished with a fringe in alternate coils and tiny balls. The holders are of silk, plain or embroidered, or are newer still if painted.

Heavy French cretonnes, imitating Oriental designs, and almost as heavy as felt, are a satisfactory compromise between the more expensive curtains and the commoner cretonnes. In fact the most fashionable curtains are those that have originality about them, whether of silk, woolen or cotton texture. Wealthy people indulge in antique brocades, and in new brocades of Oriental, Chinese, Japanese and Indian manufacture; people less wealthy invest in pretty woolen materials, with curious patterns and subdued colors; or in cretonnes or whole-colored curtains of cotton material arranged with a contrasting border.

Portieres are curtains hung in open doorways leading from one room to another, and are used in the place of folding doors. In selecting goods for these hanging masses a stiff material is to be avoided, as they need to be soft and clinging. These have superseded the folding doors between parlors, and between hall and parlors, and are made of oriental tapestry, sateen, plush, raw silk, jutes, velvet or felt. Often there are no doors on the parlor floor, graceful hangings of heaviest tapestry being substituted. Portieres are hung on rods inside of the parlor, about half a foot below the casing, in order to give a glimpse of the next room, where, perhaps, may be caught a tantalizing glimpse of shelves with rare china or bric-a-brac. The portiere should not repeat the curtains of the room, but be in almost direct contrast with it, only carrying out the same general idea. These are trimmed at top and bottom, but not at the sides, with bands of wide plush embroidery, or woven bands, finished with handsome fringe.

Turkey and eastern rugs, tapestries, stamped leather, and single pieces of embroidery are often used to hang over a doorway. Fashion drapery is an inexpensive material for door hangings, and may be trimmed with two or three shades in contrasting colors, secured by having bone and point russe stitches in silk or crewel. Jute and momie cloth may be trimmed with bands in the same way, and finished with fringe. An excellent and inexpensive portiere is made of dark olive oatmeal cloth, faced with a deep border of garnet plush, or velveteen outlined with feather stitch in garnet, old-gold and blue.

Curtain-bands may be made of blue or crimson cloth, or of satin, embroidered with gold purse silk. The Greek "key" pattern is one of the most effective of all.

Silken curtains with a light fringe, or edged with lace, looped with cords, are used in archways and across bay windows, lace curtains being next the window in the latter case.

Do not make the draperies too full or too long. If of thin material, they should be quite full, so as to fall in graceful folds, but if of heavy goods should be scant enough to show the full design. These hangings may touch but not lay upon the floor.

LAMBREQUINS AND CORNICES.

These are but little used, and in their places are straight, deep valances, run on poles, with lace hangings underneath. Still, for some rooms, especially those having deep-set windows, or bay windows, the lambrequin seems the most appropriate. For these are used satins, brocades, embossed velvets, plush, raw silk, reps, momie cloths and cretonne. By laying broad bands of contrasting but carefully chosen hues upon the body color, and feather-stitching them on with large stitches of old-gold or dull red, these draperies may be made to blend

the discord of the most ill-conceived rooms. Felt and wool goods come in all the soft, rich shades. Never select too bright a color; it is not high or striking colors in masses, but subtle blendings and vivid flashes which infuse a charm or illuminate what would otherwise be dark and somber. Maroon, garnet and plum, with brighter trimmings are colors that impart a warmth and vitality to a room that is charming.

Where the wall surfaces are entirely plain and the carpet little covered with design, most of the draperies may be figured and elaborate in color and effect, but if the carpets are intricate in pattern and the wall paper rich in colors, the draperies should be plain, and only the borders broken or complex. Maroon, garnet, sage green, olive green and drab are colors that will suit almost any room and surroundings, and these grave hues can be enlivened with trimmings and embroideries in rich colors.

There are a hundred shapes in which to make lambrequins, either festooned, corded and tasseled, or just the plain surface with a rounded or square center. If gimp is used to trim, it can be scrolled in the center and in the broad part of the wings, about half-way down. If plain goods are used, a band of velvet running around, with a scroll pattern cut out of the velvet for center and sides. Sew this on close to the edge of the velvet, then edge it both sides with thin cord.

To make a cornice for the lambrequin: Get a strip of common wood the width of the window, six inches wide and half inch thick, nailing on firmly two ends, corresponding in width to the front, and projecting five or six inches; get two cornice hooks and put them at equal distances in the window frame, then put two screw eyes in the cornice, opposite the hooks, so as to slip on easy and to let the ends of the cornice hang snug against the wall; then tack your lambrequin upon it, but when it is hung like this (outside the cornice), there needs to be a band of trimming across the top of the lambrequin—the same as the rest of the trimming will do—but those flowered or other patterned strips that are used down the backs of easy chairs, or upon foot-rests, are sometimes used as a heading for lambrequins, and they look well. Another way to make a cheap and pretty cornice is to use the same sized wooden frame described above. Go to the paper-hangers and get the length required of rich colored bordering, of which there is so much used at present; the colors and pattern are elegant, and cost a mere trifle; paste this upon the cornice, then put an inch and a quarter of gilded molding at the top and bottom, or black walnut, if preferred. If made like this, small rings must be sewn on the lambrequins, and small hooks be put in the cornice (under) to hang them by.

To make a cretonne cornice, take a strip of cretonne, pleat it at the edges, and tack it under the bottom of the cornice, then take a roll of

paper, not too thick; place it in the center and tack the cretonne over it; tack it to the top so that it will form a half-round, pink both edges of a strip of cretonne; make it into ruching and run a narrow gimp down the center and nail it on with gimp tacks, top and bottom of the cornice. These are to hang over lambrequins of the same material and trimming.

When the craze for Japanese goods came in, a fancy for using cheap paper fans in decorations came in with it. There was a time (and still is), when rooms were littered with gaudy fans, and every door surmounted by them; to suit such surroundings a lambrequin was made of marvelous shaped wings, the center forming a fan, the goods also draped to form fans spreading from each corner at the top; the wings were trimmed, the center fan having heavy fringe hanging from it, whilst those on the sides were trimmed only with a narrow fluffy fringe, which gave a look of feather edge to the fan-shaped drapery. Around the room in which this was hung was a border of deep red cloth, a little over a foot deep, and which was stretched on the wall as tightly as paper. This red cloth served as a back ground. On this two fans were crossed at intervals of about a foot, while between each pair of fans was hung a large peacock feather. The effect was striking, as the distance softened the rough colors of the fans. This design is very pretty for a studio, either public or private.

WINDOW SHADES.

Those who have white shades and are tired of them can easily have them colored a deep red for the more common rooms, bath-room, back hall and back windows. A rule of household art is that shades should be the same color as the outside of the house, and every one alike. For instance a red brick with white finishings should have white shades at the windows; a white house, white shades; a gray house, shades of the same tint as the stone mountings, etc. Brown shades are an abomination even in a brown house, and the rule may be deviated from here, and a delicate buff be substituted.

The most expensive and at the same time the most beautiful shades are those of soft silk, shirred through the center and at the sides, forming two scallops at the bottom, and trimmed with fringe of the same color. These are usually lined with a contrasting color, as sea-green with pale pink, maroon with pale blue, or pale blue with rose-pink, etc.

As a variety from white window shades many ladies are embroidering in outline work with filoselle or crewel, gray or buff shades, in linen or Holland. A simple pattern, such as morning-glories or wild roses, is worked in shaded silks or crewels, or in a deep brown and crimson Roman key or scroll pattern, and finished with linen guipure or linen fringe. Shades with drawn work borders are handsome. Gray

and cream colored linens are much used with a thick band of embroidery a couple of inches from the edge, and finished with antique lace. Some of the handsomest shades have a band of wide guipure lace set in the center, finished with the same lace edge, or set in, a couple of inches from the bottom and finished at the edge with the same. Buff linen with brown silk embroidery is considered good taste; also, striped, gray and white Holland shades, which give a soft and clear light, particularly the buff ones.

The question of Holland window shades is generally settled by the colors of the room. Crimson is desirable for a north light, but soon loses color in the sun. For a sunny room green and buff are recommended, with a preference for buff. Green Holland, though making agreeable shades, turns bluish by exposure to the light. Buff shades keep their color the best, and while admitting more light when pulled down, they keep out the red or hot rays, and the blue or growth promoting rays, and admit only the yellow rays, which are non-active. The bright, soft light of a room whose windows are shaded by buff Holland blinds is the most agreeable for working that one can have, allowing ample light but no glare. Physicians especially recommend buff shades for the sick-room.

VESTIBULE AND HALL.

The hall is the key-note to the whole house, therefore everything about it should be dark and solid. Light colors are frivolous, and gilding is out of place. Dark, rich colors, with a dash of deep red, are mostly used for wall and ceiling decorations. Plain tinted walls are also in good taste. If frescoed the color should never be light or airy. A new paper for halls has excellent designs in "tiles," in dark olive green and gray tints; with these are used a corresponding dado.

If possible have a tile or inlaid wood floor, but if this cannot be had, stain the floor a deep wood brown with the base boards and moldings to match. Or in place of the stained floor use a covering of wool or India matting, and on this it is an excellent plan to lay the hall with a strip of carpet like that of the stairs, or carry the same strip of carpet right along. Rugs are very inviting for a wide hall, and are cleaner and healthier than carpets. The prettiest color for a rug or carpet is a crimson ground with small figures, or moss green that has a yellow glint under the sunshine.

The staircase should be well set in the hall, but not too near the door. It should be broad, if possible, with low, wide steps. The carpet should harmonize with the appointments of the hall, and should be made softer and more enduring by a pad beneath. If you have no vestibule doors, and wish to make the hall less in length, a lambrequin of dark cloth, embroidered linen or heavy leather paper, hung from a strip fixed above, will give effect. If the hall is very narrow, don't attempt a magnificence

in the matter of hat-rack and stand. A mirror, if you will, with pegs each side of it, and a wood slab below only wide enough to hold a book or "silk hat," with glove drawer; a small wood bracket, on the other side, will hold a salver or plate for visiting cards.

But little furniture can be used in most halls, but if wide enough, there should be two straight-backed solid chairs and a sofa. The sofa may be made like the ordinary Turkish lounge, cushioned all over with none of the woodwork showing, or, if there is a recessed window, a cushioned seat just filling the recess will be still better. An ancestral chest, if you are fortunate enough to have one, is much prized for the hall-way, and the more antique the better. With its brass or bronze handles, its carved wood-work, it looks as if it might have come over in the Mayflower, and held the riches of the whole family. Those who have them not, are having the designs copied and imitated in rich woods, and a goodly amount of money they cost too. Some of them stand upon four square, solid feet; others have lion's claws for support; some have one or two drawers at the bottom, while a heavy carved lid shuts in the chest proper. Many of these odd chests, which had been degraded to hold carpenters' tools, or hid away in the garret as receptacles for rubbish, are being reclaimed, polished, and assigned to this place of honor.

Here may also be assigned a few pictures; good ones, hung low down, and upon a level with the eye. If the hall is large and well lit, this is one of the best of places for the family portraits, and even if a small hall it may be beautified by a few well selected pictures. If space is denied for the hall table or hat rack, a pair of antlers, horns, or even several of them may be utilized, hung one above another in graduated sizes; these make good hat-racks as well as umbrella holders.

Umbrella stands may be bought or made in many unique ways for the hall, and they are really necessary to catch the drippings of umbrellas, even if there is an umbrella stand combined with the hat-rack. If the hall doors have not stained glass windows, shades to match those of the other windows may be used; white Holland trimmed with antique lace or embroidered with fringe, or an æsthetic red in silk or Holland is now considered very fashionable. These red shades are of plain Holland trimmed with fringe or lace of the same shade, or else of shirred or pleated silk. The light filtering through these red draperies give a warm cheerful light to even the darkest and gloomiest hall. White shades are hardly artistic, and look glaring on the outside of the house, either in parlors or halls, unless of lace or Swiss, and then their only charm is their purity. And now if you have an old fashioned Dutch clock, to stand in the farthest corner of the hall, one or two deer's heads with antlers to hang over the doors or in a niche, a few growing palms or tropical plants, you will have the ideal hall of halls, even if not able to have bronze or marble pedestal figures and costly jars and vases.

PARLOR AND LIBRARY.

In selecting furniture, the first thought should be given to comfort. The best chairs and couches are those which one likes best and takes most comfort in, whatever may be the style or material. They should be graceful, of easy make and covered with a good serviceable color and material. It is exceedingly uncomfortable to have furniture so frail that it is continually being broken or defaced, or so handsome that ordinary mortals are afraid to use it, or so delicate in color and material that every touch soils it. The most expensive woods are not always the best for furniture mountings, especially in chairs, where the wood is in short lengths and small sizes. The best of all woods is real ebony, but its cost is excessive, and almost excludes its employment. Next to the various kinds of hard tropical woods, live-oak is the best for furniture, then mahogany, white oak, cherry, maple, yellow pine, walnut, ash, white pine, poplar and bass-wood. There is a trifling difference in the cost of the last eight, the last four being practically poor materials for small pieces of movable furniture, because they are soft, and are easily dented or broken. In stationary furniture hard wood is not practically so necessary, and, where economy is a primary necessity, soft wood has the advantage of being easily worked in the required forms.

Solidity, richness and comfort are combined in the furniture of to-day. The styles of Queen Anne are revived, the solid Eastlake designs are in favor, and the tapestry for upholstering furniture is in English, old Flemish and old Italian styles. Eastlake drawing-room suites and parlor sets have ebony and gilt frames, though there are other styles in French *marqueterie*, inlaid walnut and gilt, and carved French walnut frames. They are upholstered in all shades of satin, satin brocade, brocade rep, French raw silk, nouveaux silk, silk-faced sateen, silk *cor-telain*, crimson silk plush, embossed velvet and flowered cashmere. Very elegant suites and sets in all styles, and upholstered in these goods are in colors of blue, old gold and crimson, olive-green and brown, drab, tan, amber, French gray, ashes of roses, olive and Salmon color.

The favorite furniture for parlors is in the Turkish style, in which the wood is covered with soft upholstery. Silk plush in oriental colors, and velvets in warm crimsons and shades are used in covering tasteful furniture. It is not bordered with contrasting colors, and no trimming is used save hanging tassels and heavy fringe.

An arm chair of rattan is now placed amongst the parlor furniture. The rattan is yellow, black or gilded, and is upholstered in gay plush. A little divan, furnishing two or three seats, covered with plush and softly tufted, forms a center piece and is a convenient and pretty addi-

tion to a parlor. Cabinets as antique and rare as money can buy, made of mahogany and ebony and plentifully trimmed with brass, are used to collect pretty articles of bric-a-brac that else would clutter the room too profusely. These have beveled glass doors, and sometimes are quaintly carved. Mantel mirrors are much smaller, have beveled edges and are furnished with shelves.

One or two good upholstered easy chairs never seem out of place, even in the most elegant parlor, and here and there an occasional little ebonized and cane bottomed chair gives diversity to the looks of the room, where no two chairs should be alike. Tables are little used here, still we must have one or two to give the whole a furnished look. A spare table near the bay window will allow of a jardinière holding a fern or india-rubber plant to stand in the sun. You can have nothing better than black and gold for this purpose. There must be some places to lay books and other heavy articles; and the table for this office should be solid and should stand against the wall. Marble topped tables are no longer in use. Inlaid or hand painted wood now decorates the tops and an embroidered or heavily fringed scarf of plush is thrown across the top, with one end drooping over the edge. The newest tables have square corners and old fashioned twisted legs. Pretty little tables for standing at the side of the room have oval shaped tops, are elaborately mounted with brass and inlaid in diamond and checker board designs.

A plain straight sofa of black wood, with arms supported by rails, and only back and seat stuffed, is one of the best makes. Chinese bamboo sofas with plenty of movable cushions are also much favored.

Grand or square pianos must be entirely hidden by rich needle-work coverings. The English cottage piano usually stands with the back toward the room, not against the wall, and this back is covered with handsome drapery.

Brass or Oriental China lamps are now the fashion for common use, Venetian chandeliers or large hanging brass lamps for receptions. The light is much more becoming than gas, and the shadows about the room add greatly to its charm. Candles here and there in brass candelabra add much to the beauty of a reception room, and give life and sparkle to the wall decorations. For the artistic touches one needs to choose carefully and judiciously, or the rooms will look over-crowded. Upon the walls a few pictures; if you like the heads of saints, choose those of the old masters; if atmospheric effect, with glories of gold and crimson sunsets, Turner; if cattle, where the dapple cows lie chewing their cud in contentment upon the banks of pleasant streams, or in meadow land, Rosa Bonheur; if of dogs, Landseer, and so on.

In this corner is placed an Eastlake, Queen Anne, jacobin or gothic style cabinet, inlaid in gold, gilt and mosaic work; in that corner an

easel with gilt designs, over which fling a piece of brocade of old gold and peacock blue in Oriental mixture; at the right and left of the lounge place a pile of Oriental cushions. A loosely held mass of dark olive, plum-colored or garnet satin may be placed against the wall, in an alcove or the middle of a panel, and a light-colored pitcher hung on it, with a pretty knot passed through the handle and over a large nail, gilt-headed. An embroidered curtain may run on a few feet of gilded gas-pipe in front of a low book-case. A bit of rich material—an old crepe shawl, for instance, may be hung on a home-made easel, draping a picture. A Roman scarf may be forgotten on a shelf in some dark corner. A painted or embroidered silken curtain may hang beneath a bracket, supporting a bust.

Persian embroidered "scarfs" or chair scarfs, are now used instead of the obsolete tidy. In the window recess place a pedestal to support a group of figures, a statuette, or jardiniere filled with flowers or plants, real, not artificial. An ottoman, gilt frame, upholstered in black satin, embroidered with natural colored flowers, will here find a place. A Turkish, Byron or great republic army easy chair will add immense comfort to this room. The center of the mantel is usually occupied by a handsome clock and bronzes.

At either end of the mantel a bust in bronze or bisque, or Louis Quinze designs, representing shepherdesses, village girls crowned with flowers, and village lads with straw hats decked with ribbons.

There is still room for a plaque upon which may be exquisite groups of flowers, marine views, rural landscapes or groups of figures in quaint or familiar costumes. A pretty ornament for mantel or bracket is a little frame in the shape of a palette mounted on a miniature easel. The palette bears some neat design—a boy fishing or a little girl gathering flowers—while in the lower right hand corner is a bow of dark red or blue satin ribbon. Plaques are brought out in charming relief when hung against a rich background of velvet or silk. The Minton tile is also largely used for mantel decoration. A single tile is taken, ornamented with a landscape or figure-piece and then mounted on a little stand. Back of the statuettes or busts, are placed silk or velvet banners or fans, in deep rich colors. On the tables and mantel are quaint card receivers, flower holders, ornaments in bisque, hammered brass, and china.

The library has but few ornaments. Handsome pictures, one or two heavily carved massive tables, a few straight-backed library chairs, and one *Sleepy Hollow* to curl up in and read on a stormy day or evening; soft rugs, a foot-rest and a bookcase with glass doors, are all that is necessary. It is quite the fashion now to have curtains on rods hung before the book-case in place of doors, but as they do not keep out the dust, nor afford even a glimpse of the books one is so proud of, the fashion will doubtless prove to be an evanescent one.

THE SITTING OR FAMILY ROOM.

The sitting-room is the family room of the house. Here they gather for the pleasant chats of the day or evening; here is spent the greater share of their time, and for this reason, if no other, should this room be the prettiest and cheeriest in the house. Let no formality preside here, When the room is entered it should be so bright, so cheerful, that sadness and depression drop away. A somber room will give any one the blues, and for this reason use all that is possible of the bright martial red; it arouses triumphant feelings, joy and gaiety.

Get a carpet with a deal of scarlet in it; a cream-colored ground with deep scarlet roses is very pretty, if one can afford a Brussels, if not, the new ingrains have beautiful designs and bright colors. Have a low divan couch, with large square pillows across the back, then if one wants to lie down, one of the pillows can be transferred to the head. A Boston rocker, handsomely upholstered, a large, soft, easy chair, a small sewing chair, a bamboo chair, with broad, flat arms, and a Shaker or rush-bottomed chair of artistic design, are all comfortable and cheap. Numbers of small, oddly-shaped tables, low and high, are placed about the room and used for books, work, photographs, and whatever one has "lying round." Or one large table, that symbol of comradeship and content, and it should always be covered with a quiet, rich, beautifully bordered cloth. Gypsy tables and window stands are covered with dark, rich stuff, the valance around caught up in small festoons and fastened with bows or tassels, finished round the edge of the table with cord. If you have a couch that is stiff and ugly, try what a few soft cushions will do.

If the furniture is already bought in sets, it can be covered with different patterns of cretonne, which not only protects the furniture, but gives a variety and breaks up the stiffness. Or buy the frame of a Turkish chair or easy rocker, get it upholstered in white cotton cloth, buy dark, rich colored cretonne and make a cover for it, binding it with some pretty contrast of braid, or cover to match the rest of the furniture; you will get an easy chair much cheaper this way than by getting it already covered. A foot rest frame can be bought cheap; stuff and cover it with cotton cloth first, then embroider a piece of goods and cover it yourself, finishing it off with cord or narrow gimp around the edge. A handy man with a few carpenter tools could soon make a nice easel out of black walnut, also screen and pedestals. An old second-hand cabinet, in dead black, might be bought for a little, and, stowed away in a shady corner, would look as well as new, to hold a few bric-a-brac; and for pictures select a few choice engravings in plain frames.

This room is also the place for the window garden (though some prefer it in the dining-room), the aquarium, fernery, bird-cage; book-case

(if you have no library), and in fact any of the odd things that add to the attractiveness and prettiness of home. If the book-case is not yet filled with books and has a bare look, pleat silesia or silk—in color to correspond with the room—and fasten at top and bottom inside on the door, or make a curtain or series of curtains, pulling back one of them to show an upper shelf of books (the filled shelf), or one filled with quaint bits of china or specimens. The upper shelf of a book-case is often devoted to china, curiosities, or specimens.

The panels in window-shutters, doors and over-mantels (as the shelves for holding china are called) are often painted in oils, or papered to match the walls. Tall, stiff flowers, such as the iris, sunflower, fox-glove, etc., are the best for painting, or a branch of cherry or apple blossoming tree straggling from panel to panel in Japanese fashion.

Or when you have an old-fashioned cupboard in the sitting-room that you don't seem to know just what to do with, take off the doors, paint the inside a deep rich red, or cover sides and shelves with cloth of the same red shade. Put a straight piece of leather, pinked on lower edge across the shelves, and fasten with brass upholstering nails. In this alcove or recess put all the quaint vases, china, brass ornaments—anything odd and pretty. Or it may be used for the book-case. Or arrange curtains on a rod to draw across the opening. A few of these tastefully arranged things give an air of comfort and luxury to a room hardly to be estimated by the small amount expended.

Small gypsy tables, covered with pretty material and fringe, are just the thing for the work-basket, books, or pots of flowers.

An ordinary stone jar, such as pickles and other things are kept in, may be painted a chocolate-brown or dark red, and decorated with ferns, flowers, birds and butterflies. Ginger jars, small stone jugs, whatever has a good or classical shape, may be made a thing of beauty, if harmony and taste are carefully observed.

There must be a bracket here and there beneath a picture, where a pot of ivy can be placed to form a graceful framing to the portrait perhaps of some loved one, or for an engraving or pretty chromo.

A bunch of oats, with long, even stems, tied with a band of wide satin ribbon and suspended by the same under a picture, is a simple, pretty decoration within the reach of almost anyone.

A large pampas plume with five or six long peafowl feathers, using the plume as a background for the feathers, all tied with a band of peacock blue or green ribbon, is often fastened on the wall in a corner, over the door, over or under a picture, or on the upper corners of an easel or high music stand. If these are pressed in packing, shake them over the grate or near the stove, and the heat will spread and make them fluffy.

Large vases filled with one large or three smaller pampas plumes,

make a pretty corner piece, and also add much to the attractiveness of a mantel-shelf.

One or two bright tinted fans, hung on the wall, a bunch of catkins, tied with a bright bow of ribbon, or fastened on the picture cords, a large vase in the corner filled with sprays of autumn leaves, ferns, or wild grasses, are also desirable ornamentations. Long shelves can be made very handsome by putting on them shelf draperies, with window valances to match, for, by a judicious use of draperies, in curtains, window and mantel lambrequins, and bits of stuff arranged here and there, a home can be made to look very beautiful and artistic. It is not so much comfortable solidity in the best rooms that should be aimed at, but a bright and cheerful appearance, which can be obtained by artistic furniture, gracefully draped curtains, and well chosen wall hangings.

ARTISTIC AND IDEAL ROOMS.

These rooms are hardly parlor or sitting-rooms—that is, they follow no especial idea in regard to furnishing, but every article is bought with an idea to its place and future worth, thus successfully embodying an artistic and ideal home. As you enter through the hall into the parlors you see beautiful soft rugs covering the two parlor floors, front and back parlor. Outside of the rug for the space of a foot or more the wood has been stained and polished. Scattered around the room are easels of wood, plainly made and put together, serving as a support for the picture only, and not the picture serving only as a medium to show off the easel. The mantel is filled with bric-a-brac, odd china and pictures. Between the doors is a large lake gull, suspended by an invisible wire and swaying in the air with poised wings as if ready for a flight. Book-cases are fitted in each side of the mantel, made only of shelves with end pieces, in as simple a fashion as possible, and filled with books from the floor upward to the top of the mantelpiece, which is as high as the bookcase extends.

Among the quaint things in this pretty house is a spinning-wheel in one corner, just discernible through the door; at the farther end of the hall is one of the tall, old-fashioned clocks, and over the back mantel-piece is an ebonized cabinet the length of the mantel and nearly to the height of the ceiling, filled with odd and quaint pieces of china.

Across the front of the bay window are lace curtains, gracefully draped and suspended from poles from which drops a straight valance of rich material with handsome fringe, and which is repeated in the mantel, chair and table draperies. Above the front mantel is an ebonized cabinet filled with china and brass ornaments. On a bracket in one corner is an old china tea pot, ever and ever so many years old, and on the wall near it a plate hung on silver hooks. The easels are tied with bright bows and loops of ribbon, and fastened on one of the bam-

boo-rods is a bunch of pea-fowl feathers. The quaintly shaped rattan, bamboo and willow chairs have bright bands of ribbon interlaced through the openings, and tied here and there in gay knots and ends.

In one corner stands a work-basket looking as if fair fingers had left it but a few moments before; one or two comfortable looking ottomans, and a camp-stool foot-rest. Over one high-backed easy chair is a bolster to make the head lie more comfortably; on the low divan couch an afghan thrown across for the master to draw over the feet while reposing after a weary day of labor; between the parlors and dining-room are portieres through which one catches a glimpse of the side-board with niches and shelves filled with large vases, odd pitchers, and quaint china, but with not a glimpse of silver—that glittering material now being banished from the side-board.

On one side of the fireplace is a pile of cushions to sit upon, in lieu of an ottoman, of which there are several scattered here and there throughout the room. These things do not seem overcrowded, though they may seem so to read of them, for the parlors are large, everything seems to fit into place, and into the place especially designed for it.

Here is embodied the spirit of home. From the time you cross the threshold you feel at ease; rooms well lit, not darkened with draperies, and yet such cool, shadowy, restful light. The beautiful soft rugs, the easels and bookcases with their rich, dark woods, give an air of richness and subdued luxury. It is not so much the wealth here as the good taste displayed that makes this home so charming. Easy comfortable chairs of willow, rocking chairs made to rock in and not to sit up straight without any comfort to tired, wearied bodies; a divan couch with soft pillows—all making a place of comfort instead of one to be tortured in.

This home can be easily copied by those who do not want any "set" parlor, library or sitting room, but want the three combined, as is so often desirable in the ordinary city house. If the house can be well heated in winter, it is an improvement to take off the doors that lead from hall to parlors or dining room, and in their places put heavy portieres. These give the effect of the whole house being one room, and in going up the stairs or through the hall one gets a glimpse of all the rooms near or beyond. These portieres in a small house make it appear very much larger, besides giving a luxurious effect to the whole house.

INEXPENSIVE HOME ROOMS.

The rooms heretofore described are in reach of most of those who are building and making homes for themselves and family, and yet they do not meet the wants of the vast army of those who earn but little beside the bare necessities of life. In them is engrafted the same love of beauty as is given to their wealthier sisters, and yet without the means to gratify it. For these are the following words written :

Make the home bright, cheery and comfortable. Buy simple chintzes, in fast colors, that can be washed often, without detriment to material or color. Purchase but few things, but have them plain, substantial and above all comfortable. Have nothing cheap-looking and gaudy, but aim at durability, plainness and neatness.

First commence with the walls; have them tinted a delicate gray or papered with a light gray paper—it matters not how cheap—it's the color you want, and because there are so many new patterns in wall paper, one can get the light gray or that with small delicate running vines, very cheap, and if you can put it on yourself you will hardly feel the cost of it. Get a border, if possible with panels, shading on the gray. Or a border can be made by buying a roll of paper with wide stripe of flowers, vines, or scroll patterns, and trim each one with a sharp pair of scissors until only the pattern is left, with the background or margin cut off; if one vine does not make a deep enough border, take two, or even three, and paste one above the other, and you have a border beautiful in its effect and yet not expensive. Also a very handsome paneled border may be purchased by the roll in wall paper, and then cut into bordering; usually it comes in three strips and cuts to advantage for a border. Or for one who is fond of the oak tints, if the room is finished in natural wood, get a buff tinted paper and a carpet of oak and green; it is warmer looking in winter and can be toned down with a deal of white in summer. The wood tints can be brought out in the border and all harmonize. If the gray paper is used, have the woodwork a pale gray, it is prettier than pure white for a common room, and keeps clean much easier; but don't make the mistake of getting dark gray for any of these things spoken of.

The prettiest carpet for a sitting-room—and only one, unless the furniture is quite expensive—is an ingrain one, scarlet, green and white being the most durable colors, will stand the most wear, and show the least dirt, after many years of usage. But, if this seems too gay, and perhaps it is, a gray, with darker shades in small designs or in tiny running vines, with scarlet berries is very pretty. Avoid set figures in a common carpet; get an undecided, running, or wood-like pattern, and it will never grow old to you. If you start with a pretty shade of gray, a neutral tint, then you have a good foundation to commence upon—a suitable background for any color you may want to bring into your house.

Now that the carpet and walls are planned, next come the curtains. Don't purchase cheap lace curtains or lambrequins—the latter are out of fashion, valances being used in their place—or light gray or red Holland shades are very pretty for this style of rooms. These may be trimmed with fringe, with one tassel at the bottom, or be perfectly plain. White cloth with antique lace across the bottom, or a tassel,

make simple but tasty shades, and are much prettier than the deep lambrequin, shutting out both light and air, which, unless very skillfully made, is clumsy at its best. The shades should be on rollers so that they can be easily let down or pulled up. If there are no blinds at the windows and the room is likely to be too light, get the thick oil shade, white or gray.

The next to be thought of is a large table; a marble top is expensive, looks cold and is forbidding. Get a long, oval-topped table—if the room is large; there are dining tables with one leaf, or get one made to order with three cross legs, or four single ones, and cover, with ladies' cloth, felt or broadcloth; the latter cloth is very wide, and you only want the length; put a thick sheet of wadding, or several, under this, and then finish with common furniture ball fringe. The cloth should be made to fit the top, with room enough to turn over the edge, and fastened with small tacks. Put on the fringe with tiny upholstering tacks. They are much better for this purpose than the white-headed or brass ones, as the brass ones turn black and the white ones are too cold-looking. A pine-top is good enough for this table, as it is entirely out of sight. If you prefer, make a square table-spread of cretonne or broadcloth, in the many ways described in the fancy work department. A square of cretonne with a wide stripe around the edge makes an easily arranged and inexpensive cover. When the family are gathered around this table at night, under the gas jet, or with the lamp overhead—a swinging lamp is very pretty, if it comes within the range of the purse—or on the table, the latter filled with books, papers and a work-basket—even these alone will make a room look cheerful.

Still, we must have some chairs to sit upon. Get a large Boston rocker, or two of them, and cover with cretonne or chintz; another of the large, splint-bottomed chairs with wide arms, then an easy camp chair and a small rocker, will complete about all the chairs one can get into this room. A willow one is pretty, easy and durable, providing one has money enough—but that can be left for the future—they make an acceptable present for the wife about Christmas time.

A couch is as necessary as chairs, not to look at, but for comfort only. Directions for making an inexpensive one are given in "Home-Made Furniture" notes, as well as for many other pretty things for this room. One or two small stands help fill up, and give lightness to the room, and, covered with a pretty spread or two, will hold a vase, cabinet photograph, or books.

Nothing has been said of accessories, and yet they are the very things that give life and character to a room. Small engravings from magazines, cabinet pictures, and tiny flower subjects may be framed at small cost, and you can make the *passepartout* frames as well as those pur-

chased at the picture store. Small ottomans can be made of tobacco drums, small boxes and three-legged stools, with pine-tops and walnut legs. These should all be covered with nearly the same quality, but different patterns, and all the colors should harmonize, that is, the principal colors be carried out—gray and scarlet.

Tiny Parian marble busts, light colored fans, small Japanese banners, or parasols, are an inexpensive but pretty way of decorating. With a few of these on the walls, or fastened up somewhere, they give a dash of color to the room, with the delicate gray making a lovely background. A gay, bright, opened parasol, suspended from each corner against the side walls, gives an odd and unique effect to the room; a spray of wheat or oats tied with a bright bow of ribbon; two or three peacock feathers, carelessly fastened; all of these things, simple as they are and may be, give an effect to the room that really gives it an air of elegance. A large, old-fashioned pitcher, filled with grasses, cat-tails or ferns placed in a corner or on a stand helps to fill up this representative room. One or two glass shelves (purchased at the glazier's, 36x6 inches long), put up on brackets, are very convenient for small ornaments, easels, photos, vases and curiosities. Or, instead, it may be a wooden shelf, with a straight drapery, to match the other furniture covering.

If valances are desired, or simple curtains of cheese-cloth, muslin, chintz or cretonne, they should be suspended from a rod. A cheap one is made by taking two small wooden balls and putting them on the ends of iron rods (the kind purchased at hardware stores), or turned wooden rods, and put up outside the window casing, on large iron hooks. The rods, balls and hooks should be painted or stained to match the prevailing color of the curtain drapery, or to match the wood of the furniture. These rods are simple, light and pretty, and do not cost a tenth part of even the simplest bought at the upholsterers. If gilded, they cost but little more, and are much prettier. These rods for curtains are much more desirable than brackets or cornices of any description. If the walls are low, the curtains can be hung above the window frame next to the ceiling, and the walls will look higher, also the windows. If only lace curtains are used, with neither curtains nor shades underneath, a deep frill can be made of jute, rep, cretonne, or any plain material, and trimmed with bands of velvet and fringe, and put with the rings on the outside of the lace. If made of this material they must be a little full and nearly half a yard deep; if cheapness is desirable, any bright color of silesia can be tacked on the wall under the rod, scolloped on the bottom and hung under the lace, thus concealing the wall.

A pretty ornament to put over the door is a large horseshoe, covered with a row of peacock eyes and suspended by green satin ribbon. This

is expensive where the feathers must be bought, but many have these already, and this is a good way to utilize them. Cabinet photos may be slipped by one corner under a band of ribbon, tacked to the wall, and the spaces filled in with smaller cards. Steel engravings, crayons, water colors, and, in fact, nearly all pictures except oil paintings, may be simply framed with glass and paper binding, with rings at the back to hang up by. Better have a good picture and a simple frame, than a poor picture and an expensive frame. This simple binding does not detract from the looks of the picture, but leaves it to stand upon its own merits, and when able to buy a frame suitable to the wants of the picture, all that is needed to be done is to put this as it is, glass, binding and all, in the new frame.

If back of the mantel shelf, brackets and statuettes, are put strips of wine-colored velvet paper, it is a great improvement, throwing out into bold relief all the objects in front of it. Old fashioned vases, however large and ugly, can be suspended in the corners by small silver wire and filled with growing vines, which half conceal the outlines and make it appear to advantage. Or an old churn may be converted into a fernery by painting it a suitable color and decorating it with bands of flowers and vines or Japanese figures, and if placed in a wooden bowl, ornamented to match the churn, and it also filled with vines, it will make a unique double fernery.

For the working girls—who are alone trying to make homes for themselves—though it may be only one room, rented or at home, as the case may be, the above words are also intended. If able to have but one room, have the divan couch for a bed, and with a box underneath to keep the bed clothes in, none would imagine that the couch served a double service, that of a lounging place by day and a resting place at night. The ottomans or window boxes will serve as packing boxes for clothes. If you have a wardrobe with glass doors, you can have curtains back of it, or the closet door may be taken off its hinges and a long loose gathered curtain put in its place, thus giving an appearance of that great desideratum and which is so often lacking in a small house—room. The camp foot-rest can serve for ottoman or chair, if room must be utilized.

If there is an old fashioned mantel in the room that you don't know what to do with, because it's ugly and ill-shaped, put in the fire-place a fire-board (providing the fire-place is not used), and cover it with deep red velvet paper; repeat this above the mantel shelf to the ceiling. Put up the sides a band or wood or gilt molding. Valances of cotton flannel at the window, laid in double box pleats, with the same covering the mantel shelf are very pretty, either for bedroom or sitting room. If the room has an alcove off from it, curtains of the same flannel draped back are exceedingly pretty. A still greater improve-

ment is to place several shelves above the mantel, nearly to the ceiling. These can be made of pine to imitate stained walnut, or ebonized, or made of the natural woods. With the velvet paper background, the effect is very pretty and the shelves have the appearance of a cabinet and serve the same purpose. Or a curtain on a small rod may be put below the shelf in front of the fire-board, with a mantel drapery to match.

The most simple drapery for a shelf is made by taking a straight piece of felt or wool goods the length of the outside of the shelf, allowing for width, the depth of the shelf, and about six inches beside; trim the bottom with fringe, put a band above the fringe or not, as you prefer; lay it flat on the shelf, and where it hangs down at the ends lap it with a pleat to fit the shelf; fasten at each end with two tacks and the drapery is finished. (If you do not understand, take a strip of paper, follow directions and you will quickly get the idea.) This shelf cover is very convenient, as it can be laid on any shelf and removed when ready to sweep, clean, or dust the room.

But however the room is furnished, give it an individuality of your own. Have a part of yourself in it, though you may not have followed a line of art, or obeyed one laid down rule. Even this is better than a room planned by line or rule, with its air of stiffness, like a furniture shop.

THE FAMILY DINING ROOM.

The family dining room is one which should receive especial attention. The first impression which it should make on the beholder, and the constant one upon its occupants, should be that of solid comfort. If it is possible to have but one handsome room in the house, let all the others be comfortable ones, but the dining room, luxurious, if possible. Let it not be fussy, airy or light; everything must be dark, solid and substantial. The colors must be those deep, rich ones that hold their own—the rich crimsons, the dark blues, the dull Pompeiian reds and olives, or any of the kindred tints that do not look faded or suggest economy.

As for the walls of the dining room, the rich, warm colors are the best, and under no circumstances, are light papers desirable. Solid colors are but little used, but instead are copies of old tapestries, Flemish, and many other fabrics, of which the dominant shades are moss-green, bronze, olive, etc. These are neither light, nor very dark; they do not absorb the light, and form a good background for pictures, while, at the same time, they are dark enough in tone, to prevent anything like a violent and crude contrast with the dark wood work and furniture.

If one may have gilding in the paper anywhere, it is in the dining room, and that is the sole place where it can be used to much purpose, for it adds to the desired idea of richness there. Everywhere else

gilding is only to be used to enhance the effect of beauty, to throw up lights, to point out contrasts. Gilding is especially desirable if the room be on the dark side of the house, for it supplies a light of its own, independent of the sunlight, and a gilded background is frequently not amiss in setting off such pictures as one may put upon dining room walls.

The next item of importance is the floor; here may be placed the rug, with its border of bare floor or parquetry, or the entire floor laid in choice, geometric designs of colored woods is equally suitable; or if laid in alternate strips of oak and walnut, or cherry and southern pine, it is but little more expensive than common pine. Over any of these floors in winter the drugget is to be laid, and dispensed with in summer or not, according to taste. If, however, an entire carpet is preferred, remember that green, drab and red are the least desirable colors. For this room should be chosen carpets combining the colors of the wall paper in the dark, rich shades belonging to Turkish and Persian designs.

Whatever the carpet is, the curtains should carry up this idea, and they need to fall in heavy folds, affording a rather subdued light. If hung on rods, they may be pushed back to let in all the morning sunlight, which gives so much brightness to the breakfast room; at noon they can be arranged to keep out the garish light of noonday, and at night let fall, to shut out the darkness and gloom without.

The furniture of dining rooms is almost universally made of dark wood; the only exception is oak, and this is now generally darkened to a richer tint than that of the new wood.

The woods chiefly used are: American walnut, dark oak, mahogany, and stained wood. The painting of the wood-work corresponds in tone with that of the furniture. The cornice and wainscot are also dark, and would have a singularly bad effect if the walls were very light. The great object is to avoid all violent contrasts, which are contrary to good taste, and to choose shades that blend together and produce a harmonious whole.

The chairs are in the square, solid styles, now so much in vogue, with upholstering in embossed and gilded leather, or in the plain leather that is the most generally liked. Brass or silver nails are used profusely in upholstering leather furniture, and add to the solid and substantial appearance of the articles. Try the chairs thoroughly before you purchase, for the main object in the selection of dining room chairs should always be solid comfort.

Extension tables are low and square-cornered, and are heavily carved. Buffets are very large, and are in Queen Anne style, with quaint little cupboards for the display of decorated china and silver.

Sideboards are in square, massive styles, with shelves and niches for

china and different kinds of ware. The butler's tray and sideboard are much enlivened by heavy, rich colored cloths worked in colors, and dropping low over the sides, with heavy fringes, showing handsomely against the dark woods.

Over the fire-place no arrangement will be found more picturesque than the narrow high shelf, and the tiny cupboards and racks above it, for the display of china too precious or too long-descended for daily use; in the center the mantel mirror with beveled edges, and smaller bits of mirrors behind the open racks, again with the beveled edges, whose jewel-like cut adds greatly to the brilliancy. On these open racks may stand many little oddities, hardly appropriate to other rooms, the odd mugs, brass or china candlesticks, porcelain pepper boxes, little old-fashioned pitchers and decanters, bits of coral, shells, jars, and all those quaint little things that one inherits or else "picks up."

It has been the custom to have pictures of still life in the dining room—of game, fish, fruit. But this is hardly a cheerful view, to see representations of the fish and game—that one is soon to eat—in all the agony of death. This room seems to be the most suitable place for family portraits—those of the last generation. Here they look down from their frames, welcoming each meal, and the train of life it brings, and exercise, as it were, a mute guardianship over thought and behavior. Here also may be placed mottoes, flower pictures, and some varieties of landscapes.

A screen is also quite necessary for the dining room, as the table is often—nearly always—placed so that some one must sit near the fire. The prettiest for this purpose is a three-leaf folding Japanese screen; or a less expensive one may be made in many of the ways described. Colored shades on the lamps, and a Japanese scroll on each side of the fire-place, or on the door, give life and color; a few tall growing plants in large vases, a cheery hearth or bright stove, plenty of sunshine and good cheer, will make the dining room the cheeriest in the house.

BED-ROOMS.

There is nothing more indicative of refinement and genuine culture in a family than bright, cheerful and tastefully decorated chambers. Tasteful decorations do not necessarily mean expense, but in no place are the taste and ingenuity of the housekeeper so much called upon as in the bed-room furnishing, and its many accessories. A sleeping chamber with be-ruffled pillow-cases and showy furniture speaks poorly for the occupants, unless the room be well and neatly furnished, with plenty of toilet conveniences and articles necessary to one's comfort.

Most all ladies prefer the rug and oiled floor to carpets. If the floor be laid in Southern pine, it should be oiled once or twice and then varnished with shellac, its appearance being much improved by this

finish. Bordered center-carpets or rugs, either large or small, square or oblong, may be arranged in such positions as will be comfortable to the feet. These rugs are as picturesque and fashionable as they are wholesome and tidy. Covers for the floors should be much darker than the furniture and the upholstery goods, and yet not antagonistic to them in their hues and blendings. But if carpets are chosen, in preference to rugs, select some pretty wood or flower pattern, in light shades, for this room should have only light and bright colors. Nothing either dark or somber is in place here. Blue combined with pink is very pretty; a scarlet and gray; a deep red and very light blue; olive and gold; or light blue with touches of dark red, and green and gold; all these, with their many attendant colors, are especially pretty for bed-rooms. Two colors suitably carried out in carpets and wall-paper are more desirable than several.

Dark furniture can be used with nearly all of the colors mentioned, but for a pink or blue room, the lighter shades are prettiest.

Cretonne, in rose and gray, or in pale blue and rose, and chintzes of various combined but harmonious colors, are chosen for light woods, and if there be a wicker lounge in the apartment, square pillows of cretonne or other decorative fabric should invite one to pleasant repose. With the light woods, especially for cottage or summer rooms, Canton matting is often used, either in plain colors or in block patterns of red and white, blue and white, or green and white, or in small figured designs in green, black, and brown on the cream-colored or natural groundwork.

The bed was once spotlessly white, but with the fashionable taste for color comes a change in bed coverings. Antique lace, Nottingham lace, darned net, linen applique, figured muslins and Swiss muslin draperies are used over silk or silesia, and equally popular ones are shown in chintzes, printed dimities and French cambrics. The bed-covers are often of cretonne also, but oftener of coarse white linen, with the edges embroidered in soft porcelain colors in Holbein stitch or in South Kensington ornamentation. Watteau colors that correspond with the chintzes are always in good taste and are used for curtains, bed-room screens, chair and divan covers, and also for tidies or table spreads.

Swiss curtains, cretonne, chintz, bunting, cheese-cloth and many other light colored or sheer fabrics are used for curtains, and are dainty and light draperies. Antique lace or pleatings of the same is used to trim those of thin fabric, and the cretonnes are trimmed with fringes or they may be made plain. They are suspended on poles from the ceiling, draped back with ribbons and with shades underneath that can be rolled to top of the window during the day, and let down at night.

One or two oblong boxes are convenient, covered with cretonne, and

should have lids attached to them by hinges. These should be cushioned with fine excelsior, overlaid with cotton batting. These boxes may have castors added to them, and will serve as receptacles for shoes, parcels or bed-linen, while at the same time they are both comfortable and ornamental seats. Placed near the windows, they are fashionable and attractive.

For this room there should be a low couch to drop down upon during the day, without disturbing the bed, a large rocker, a small sewing chair, a work basket, footstools, a toilette table prettily draped with curtains, or a dressing-case, brackets for vases, pots for flowers, vines or pictures, or other ornaments, hanging shelves for books and small articles of value, and a table to hold the student lamp, papers, and also to write upon.

The washstand should have a large embroidered towel, with colored fringe hanging low at the sides, covering up the marble, and deadening the noise when articles are set down upon it. One to match should be put on the wall, for a wall protector, and fastened with brass rings and nails, or, instead, a strip of linen with embroidered edge run upon a pole at the back, in the same way the curtains are put up.

If there be no mantels in the room, a shelf and bracket, arranged with mantel draperies, may be added to the chamber at a cost which is but trifling when its uses and attractions are considered.

If there is no dressing-room, a screen is a very desirable part of the bed-room furniture, of sufficient height and number of valves to completely inclose the person behind it. This screen may be made up at home, with the help of a carpenter, in a simple frame like that of a common clothes-horse, although with exceedingly slender sticks and long and narrow leaves, and with stout cotton or silk stretched over it; on this base all sorts of pictures and bits of color are to be carefully arranged with gum-arabic, the interstices painted in with bright flowers and butterflies and birds' wings, the whole afterward sized over and varnished in a suitable tone.

If a rug is placed in front of the bed and dressing-case, it will save the carpet and give a look of warmth and comfort. A rug of tiger, bear, or fox skins is a charming acquisition to this room, and adds an Oriental effect. Pictures of one's dearest friends seem to find a suitable resting place here. Knickknacks, oddities, wall-pockets, and in fact all the many little things that do not seem to find a place elsewhere, can always find a niche in the bed-room—the place of retirement and rest after the toils of the day.

HOME-MADE FURNITURE.

There are many large houses that have empty rooms, oftentimes the pleasantest room in the house, that can be made to look very pretty at small expense, and not take much time either. The necessary materials and tools are a saw, hammer, tacks, gimp, cretonne, or chintz, barrels, boxes, boards and paint.

If the furniture be old, one may hide its shabbiness under covers of handsome stuffs in dark, rich colors and quaint figures like the ordinary broche shawls, or with reps, or chintz, or even unbleached muslin trimmed with bands or flutings of plain Turkey-red.

All covers should be made to wash, and come off easily; therefore tacks should be religiously avoided; the cushion, which must be made separately, ought to come over the edge of the box a little, and be firmly tied on with tape; the covers, if you can contrive to make them fit properly, require no fastening. Not only may empty boxes be utilized, but dressing-tables too shabby for respectability, too old-fashioned for pleasant contemplation, can, by the judicious use of colored roll muslin, and old lace or window-curtains, or worn-out grenadine evening dresses, be transformed into tasteful, graceful toilette tables.

Old Chairs and Couches can be transformed in the same way. See how they are constructed while taking them apart, and then put them together in the same way. The lounge we can easily manage without calling in the upholsterer. The old cover can be taken off, smoothed out, and used as a pattern for the new. New springs can be easily inserted in place of the old, and "excelsior" corn husks, curled hair, or any accessible material used to give softness and soundness to the cushions. Then cut a cover of strong, unbleached muslin and put it on. Afterward the material chosen for the covering can be nicely adjusted. It may be tacked along the front with brass-headed nails, or the line of attachment may be concealed by a strip of braid, or fringe, or gimp. If you want to tuft it, you will require an upholsterer's needle. It is over a foot long and curved. Thread in strong linen twine and pass the needle through from the bottom—if it is the seat which is being treated—slip on a button, or adjust a tuft and pass the needle down. If the stuffing material be soft and flexible, draw the thread tight, and a deep indentation will be the result. If you have a little ingenuity and faculty you will find your lounge quite as good and handsome as new, and will have done in a few hours what the upholsterer would charge several dollars for.

If the floor is bare, and a carpet cannot be afforded, it can be painted, even by an amateur, in pretty blocks, one dark, one light, alternately; then, if rugs are scattered around the floor, it will not have the cold look that bare floors usually do have. For the rooms of this sort, cur-

tains should be used that fall from the ceiling to the floor, draped back from the center; this gives height and breadth to the room, and a graceful appearance generally.

A Single or Double Bed may be made by having the sides and ends of a box six inches deep, with slats put across for the springs, which are made of copper and fastened together by a hook of copper wire that makes the top flat and of even surface. Wooden legs may be put on the box, with castors. There is no foot or head board to these simple cots, only the large square pillows at the head. The box may be covered with cretonne or chintz, or painted, and with the spread falling over it all around, the bedstead is effectually hidden. Beds of this style are often used in England, in country houses, though, of course, made of more expensive material. The spread and pillow covers should be of chintz, though if white enters into the furnishing of the room, the bed may be entirely white. A valance should be put around this low bed, falling to the floor. Husk beds are often used on these instead of mattresses.

A Low Divan Couch is contrived in precisely the same way, with the exception that the large square pillows are placed at the back. Hemp or jute fringe is an addition to a cretonne covering, with the cloth in two puffs on the box, with gimp between to cover the tacks, and the fringe below the puffs; in this case a puff is set in the sides of the pillow. The lounges are often made by having the deep box (no legs), with the castors on the bottom of the box, then a mattress and a chintz cover with deep flounce, that can be drawn over to the floor and taken off every night, making the divan serve the purpose of a bed at night. The pillow covers can be buttoned on during the day and taken off at night. The copper springs can be bought by the pound, and are very nice for this purpose, as they are high and fill the box to the top. Sometimes these bed lounges are put on quite high legs, giving room for a box on castors that may be rolled underneath and the bedding kept in it during the day time. They serve every purpose, making a comfortable bed at night, and a pretty, low, inviting-looking divan during the day. Jute cloth makes a very pretty cover, with the jute fringe, but is a little more expensive than cretonne, though if the double width is bought (used for curtains), with border and fringe, it comes as cheap as cretonne, for the extra length that must be bought in order to get the border and fringe, can be used for the pillows. The pillows can be made of husks, soft cotton, feathers or hair—should be feathers, of course, if used to sleep on. A good size is three feet wide, six feet long, and box eight inches deep. The legs should be eight inches long including castors. The apparent width of the couch is decreased by the large pillows at the back that make it look narrower.

Window Seats are much smaller, of dry goods boxes, and are

placed underneath the windows. Make them just the length of the window, the top stuffed with moss, curled shavings, excelsior, hair or cotton, covered with chintz, and tied down in diamond patterns with covered buttons. A ruffle is nailed around the top with strong handles to lift the cover. They may then be used for packing boxes for nice dresses or clothes. The windows should be curtained with the chintz, draped back over the ends of the window seats, bracket or shelf. Shelf lambrequins can be made to match these covers.

Starch boxes, tobacco drums, small four-legged stools, made and covered the same way, are a great addition to the room in filling up vacant places or corners. The tops may be trimmed with cord and tassels, or pleatings.

Any Old Table may be utilized by the addition of a pretty cover. If a long table (even an old kitchen table will do), paint the legs black, as all the furniture of the room should be wherever the wood shows, and if the paint is varnished it is a very good substitute for ebonized wood. Make a long cover, with the ends hanging nearly to the floor, with a fringe or pleating of the same. If a round table, make a square cover of chintz or cretonne, and around the edge put a wide stripe of the same and fringe, if it can be afforded, or cut a cover the size of the table and tack it over the top, using gimp and brass-headed nails on the edge. Leather is also pretty. If fringe is added to the edge of the round table it is quite an improvement.

Very Nice Ottomans can be made out of those old-fashioned bedsteads which were used ever and ever so long ago. Take the head and foot-boards and cut four pieces, lambrequin shape—that is, long on the ends and short in the center—about two feet long and one foot high; fasten these together, place a top down in about two inches, make a cushion with a fancy top that will fit snugly in the top, or fasten in springs and strap them over, and then place on the fancy top and fasten down securely. The legs will make another of a different style. Cut them the right height, fasten together at the top with narrow pieces of boards, and put the top in the same as the other. Of course the wood in these will have to be oiled, as lying in the garret a hundred years, more or less, rather takes the “shine” off of them.

A Packing-case covered with chintz, and put in a convenient place for a seat, will hold a dress-skirt at full length. Smaller boxes of this kind are very useful as window seats and will hold hats, jackets, work, etc. But now, how to make one. Find a box of the shape and size you wish, and see that there are no nails sticking out; if so, hammer them in or pull them out. Line the inside of the box, top, bottom and sides, with common white or gray glazed calico, using brass-headed nails or tin tacks, at long intervals, to fasten the calico on with. Then take a piece of the coarsest calico or canvas, double it and measure it with the

top of the box; let it be nearly half a yard wider all round. Make it into a bag, leave the end open and stuff it rather tightly with horse-hair, feathers, or even old newspapers torn into the tiniest fragments. Now thread a packing-kneedle with very strong string and pass it once or twice straight through this cushion; pull it tight and knot it firmly. Do the same at equal distances of six or eight inches all over the cushion, which will then, if nicely done, look as though padded by anything but an amateur hand; nail the cushion firmly to the top of the box, and so far your work is done.

Now as to the covering of the box: This must depend a great deal on the furniture of the room, of course; rep, moreen or damask wear best, but cretonne or chintz is as cheap as anything, infinitely prettier and more clean, for it washes well. Take the piece of whatever material it may be that you intend for the top, and wherever there is a knot in the canvas below, sew a flat button of any kind to it. When this is done the covering must be nailed on all round, with a broad furniture gimp, or fringe and brass-headed nails. The sides are to be covered with the same material, and can either be padded or the stuff put on plain. If this is chintz, it must have a calico lining, or probably the wood of the box will show through; fasten this on with the same arrangement of gimp and brass nails as you did with the top. A really handsome box might thus be made for a drawing-room by covering the sides and top with different pieces of Berlin work, and it would be most useful to hold music, port-folios, etc. For such use, the inside lining would look best of chintz, instead of calico. These box-ottomans always remind one of those pretty box pin-cushions, in which form so many old cigar-boxes come into use for dressing-tables.

A Barrel Chair is made by sawing one-third of the way around a common flour barrel, and within one and a half feet of the bottom. Then saw the remaining staves in a curve, gradually ascending so as to form the back and arms of the chair. Have the wires on which the cushion is to be placed stretched across the chair in different directions, within one foot of the bottom of the chair. This will also aid in more firmly securing the staves. Cord may be used instead of the wire, if preferred. Rockers may be added, making a very comfortable rocking-chair. Cover all with cloth and make a cushion of the same. Around the edges tack dress braid (this may be used for all these articles instead of the gimp), or gimp with brass or white-headed tacks, or the tiny black tacks used by upholsterers. Kitchen chairs, old-fashioned ones, that have been banished to the garret, camp chairs, rocking chairs—all may be covered and their oldness disguised under fresh, bright coverings and paint. Coffee bagging, burlaps and hemp cloth, may be worked in bright zephyrs, and thus old chairs be covered and transformed into a thing of comfort if not beauty. Striped cretonne,

put down the back of the chairs, on a plain background, is very pretty; narrow stripes may be feather-stitched on, or the back and seat may be woven of dress braid or other stripes. If the chair is covered with worked burlaps, several may be covered in this way, with different designs, only carrying out the same idea and color in all the furniture.

A Pretty Dressing Table has shelves underneath, a board for the back at the top, and brackets to support the mirror, with curtains of chintz or muslin, and table covered with the same. An old-fashioned bureau is modernized by putting on the top a long cover, falling far down the ends; this, made of Turkish toweling, edged with linen fringe, embroidered or worked in colors, and the same tied in the linen fringe, changes its looks wonderfully.

A Low Toilette Chair can be made of a round wooden box, covered and padded, the back made by nailing two broomsticks up the back for sides, and one across the top, painting them and making a net-work of clothes-line braid or picture cord.

A Wood Box is constructed of a painted vinegar keg, the hoops painted a contrasting color, or a pretty stripe of gay wall-paper pasted on the hoops and at the top and bottom, then the whole varnished.

A Hanging Book-shelf may be made of three shelves of walnut or wood painted black and hung with picture cord and tassels, one above the other. A corner bracket may be made with one shelf only, suspended from the ceiling by cords and tassels. A long bracket to hang against the wall, with one tiny shelf near the bottom, is very pretty for tiny vases or a statuette or bust.

A Small "Hour Glass" table is made by cutting out two round pieces of wood, nailing a stick between, and covering by chintz, drawn in around the center by a band of the same or ribbon. This may be cut with an eight-cornered top and a pocket be put between each corner for work or scraps. These pockets are made by taking a straight piece, dividing it into sections, allowing room for a box pleat at the top of each pocket; take another piece of the same length, sew it with the back in a seam and fasten it at each end of the pocket or back piece, letting the front piece fall forward, thus forming the pocket. Tack this piece straight around the hour glass top after all is covered.

If there is no closet for the clothes hamper, a convenient and pretty soiled linen receptacle is contrived in this way: Take an ordinary flour barrel, line with paper muslin, and on the outside cover it with cretonne, laid in box plaits. Around the top finish with a lambrequin made of turkey red, with cretonne flowers transferred on the center of each point. Cover the lid with cretonne inside and out, and put a full plaiting of the same around the edge. For the handle on top use an iron trunk handle. By leaving the handle off the top and having the lid

made large enough to fit over instead of the ordinary way, the barrel can stand in a room and be used for a table.

Or it may be used for wood, kindlings, or to hold the coal hod and the rest of the homely appurtenances of the stove.

A Wardrobe for bed-room, camping out, or for summer cottage use is thus designed: Take a pine board six feet long, six inches wide, and thick enough to allow iron or brass pegs to be firmly screwed in. Off each end of the board saw seventeen inches, and attach them again at the same place to the longer portion of the board by hinges. This looks like a rough book-slide. Cover the board by pasting chintz over it. Then screw in a row of pegs or hooks. Place this sort of book-slide against the wall, and judge the best place to screw two very strong rings into the top edge or thickness of the central three feet long board to hang the wardrobe by. There are thus formed three sides of a square, but the fourth side of the square, namely, the front of the wardrobe, is open. Across it fasten two rods of wood, iron or brass, each of course three feet long, with holes at each end. These holes slip on to small hooks fastened into the ends of the shorter boards furthest from the hinges. The best place to fix these hooks will be obvious to the workman. The rods are to support the curtains, and should be placed parallel, but one a little behind the other, to enable the curtains to overlap freely. Into the wall, about six feet from the floor, drive two very strong nails, and hang the wardrobe upon them by the two rings. Take chintz, cretonne, or any other material. Of this make a three-sided plain bag, one side (for the back of the wardrobe), three feet wide and six feet long, to reach the floor, the other sides each seventeen or eighteen inches wide, and six feet long (for the sides of the wardrobe). For the front have curtains, each six feet long, but wide, according to taste. These have rings at the top and run on the rods. For the top of the wardrobe take chintz, etc., three feet long and eighteen inches wide, with a deep frill round the edge for a finish, except at the back, which touches the wall. Fasten the back and side pieces of chintz to this (the other end of the chintz touches the floor). The front curtains of course are not attached to this top, as they have to draw. Slip it over the wooden thing, making two holes at the back, where the top and chintz back join, for the rings to slip through to hang on the nails on the wall, and your wardrobe is complete. For packing, take off the chintz cover and rods, take out the pegs and hooks, fold the wooden sides flat on the back fold the chintz and wrap all up. A slight board for the top, covered with chintz, adds much to the appearance of the wardrobe.

FIREPLACES AND GRATES.

The fireplace ought to be made the household altar, for here is where the family love to linger, around the social hearthstone. The fireplace should be the first object that the eye catches when one enters the room, and the one whereon it lingers longest. Nothing can be better than the arrangement, which constantly grows in favor, of continuing the lines of the chimney-piece into low, broad shelves above it, lined with looking-glass, if one pleases, and made the open cabinet for the prettiest trifles one possesses. If this is forbidden on account of expense, then the finest picture the house affords should hang there as a sacred altarpiece, and on the mantel should be grouped the most effective of the bric-à-bac.

In this grouping the tallest objects should be nearest the center, that the composition may be pyramidal in effect, though, on the other hand, care must be taken that the ascent from end to center is not regular like a flight of stairs, but broken, by placing different forms, and not similar ones, next each other. There may be placed a deep porcelain vase, a burnished candlestick, a high jar or pitcher, a china or metal plaque, a Japanese bowl, and a group of marble or a clock may stand in the center. At the side may hang plaques, photographs darkly framed, or pictures in deep velvet frames. Bronzes and porcelains should not be arranged in the same group, nor china and marble be placed too near together.

Everything around the grate should be kept free from dust, the brasses highly polished, the hearth well swept up, and the fire at its brightest and cheeriest, for nothing is more dismal than a cold, cheerless grate.

For Hiding the Grate for summer, nothing is more effective than plants and ferns. A huge jar, or old-fashioned pitcher, filled with grasses, ferns, cat-tails, and the wonderfully pretty things that can be found in the woods, gives a cheerful and homelike look to a room. The hearth can be filled with mosses; a piece of looking-glass used for a miniature lake, with sea shells, and a rustic gypsy pot filled with vines, trailing over its edge.

The prettiest fancy for filling up the empty grate for an evening affair, is to fill it in with growing plants, put into the natural grate, and not placed upon the hearth, where they imperil their own safety as well as the petticoats of the dancers. A fern, or palm or two for the background, and hydrangeas or other bright-hued blossoms in front, have a good effect, filling in the interstices with moss. If flowers be not available, soft white cotton pulled lightly apart, may fill the fireplace. This powdered with glass or alum, with green sprays at intervals, makes a brilliant showing.

For country houses a board made to fit the fireplace is the convenient arrangement. This is covered with pale pink or blue farmer's satin. A large wreath of flowers and evergreens, or an immense horseshoe of blossoms, fills the center, and from this depend delicate sprays of ivy or smilax. If the fireplace be one of the high, old-fashioned ones, matters are improved by a curtain on either side to match the screen, looped back with sprays of flowers. The shelf above should have a flounce of the same material edged with lace or quilling, and looped up at intervals by clusters of flowers, from which droop festoons of green. When the furniture is removed from a room for dancing, or a large reception, any feeling of bareness is taken away from the room by having the chimney-piece handsomely "dressed," as our English cousins call it.

One of the prettiest and most effective means of hiding the grate during the summer, and one especially adapted to rooms where the Japanese-fan-umbrella-parasol craze is encouraged, is to place a brilliant parasol opened wide in front of it. It allows a free current of air from the chimney, so desirable for the proper ventilation of the room, and its bright and harmoniously mingled hues give a touch of color to the room where it is most needed.

The small Japanese parasols, such as are sold for five cents apiece, have been also used for this purpose. The fireboard is first covered with black glazed paper, and the parasols, widely opened, are fastened upon it, arranged in the shape of a diamond, star or square. The handles are cut off when opened wide, just enough being left to go into a hole in the fireboard. Paper fans are also effective arranged on a dark fireboard, the handles pointing to a common center, the circle being either an entire one, or else a half-moon. The "over doors" should be filled in with fans or parasols in the same style; and, with a dainty Canton matting on the floor, you will have made a very pretty beginning for an oriental room.

In addition to this, there are very pretty patterns that come in imitation of Japanese silk, which are very rich and beautiful, the effect being the same as that of painting. These are put together with bands of velvet and fastened in the fireplace.

The long-handled Japanese fan, or the fan-shaped one, can be arranged on a background in some pretty pattern, like a wheel or crescent. The deep plush paper that comes with wall paper for decoration makes a rich and beautiful screen for a fire-place; it looks the same as velvet, and is bought by the yard. This, with a wide border of paper, the same that is used for dados or friezes on the walls, is beautiful indeed.

DRAPERIES AND VALANCES.

If heavy window curtains or portieres are unattainable, drapery effects are still possible. An embroidered curtain may run on a few feet of gilded gas-pipe in front of a low book-case. A bit of rich material, an old crape shawl, for instance, may be flung on an easel. An old scrap of Oriental embroidery, with its gleam of dull gold, may catch on the corner of the piano or a tall carved chair back. A Roman scarf may be forgotten on the shelf in some dark corner, or be tossed in haste on an ebony cabinet. A painted or embroidered silken curtain may hang beneath a bracket.

In all these hanging masses a stiff material is to be avoided. Nothing serves better than the new wool draperies, which come very wide and in all the soft rich shades. By laying broad bands of contrasting but carefully chosen hues upon the body color and feather-stitching them on with large stitches of old gold or dull red, these draperies may be made to blend the discords of the most ill conceived rooms.

Where the wall-paper is elaborate in pattern with a dark background, little curtains of a dark rich shade may be hung against the wall for a plaque or vase to rest against. These may be of a deep maroon, twenty-four inches one way, by eighteen the other. If this is divided diagonally from the upper right-hand corner to the lower left-hand one, the upper section being of self colored striped material, plush and silk, and the lower half of plain plush or silk, the effect is very good. This little curtain is held by brass nails at the corners, and runs on a rod or ribbon. Or a loosely held mass of dark olive or plum-colored satin may be placed against the wall, and a light-colored pitcher hung on it, with a pretty knot of the same material passed through the handle and over a large nail.

Very effective Chimney Board Valances and curtain borders are made in appliques—a work which requires nice taste, but no great technical skill. The colors should accord with those in which the room is upholstered. The material is plush, and the appliques are satin in the handsomest designs, but Canton flannel, with appliques and flannel are very pretty. The appliques are sewed down upon the edges by a narrow silk passementerie; the scallops at the edges are buttonholed and ornamented with fringe to match.

Curtain draperies for cabinets or a double row of shelves, are often cut diagonally from the upper right hand corner to the lower left hand corner, and the one-half of silk and the other half of plush. The effect of these is very good. They are put on with gilt-headed nails. These shelves are pretty to put under mirrors to hold an old vase or two, a plaque, a bronze piece or china plate.

Mantel Lambrequins are considered a necessary article nowadays. A lovely one can be made of black satin with a design of strawberries, flowers, leaves and fruit of all kinds, buttonhole-stitched on.

If they are to hang straight they should be made upon buckram, but if they are to festoon, the outer lining is sufficient. Get a wooden shelf the size of the mantel, cover it, nail on the lambrequin and finish round the edge with a cord to hide the tacks; it is then slipped on the mantel without any fastenings.

A more elegant one is of blue satin embroidered ten inches deep in natural colored flowers, the dark leaves and bulrushes standing out in relief; the fringe of pale blue and gold colored silk. Another is of sage green cloth embroidered in flowers the same depth and finished with a very deep heavy lambrequin fringe.

The richest material for mantel lambrequins is sateen, velvet, plush and Macramé lace made in wheels and lined with crimson velvet also makes a very rich valance. An easier one to make is a straight curtain, ten or twelve inches deep, which falls over a mantel-shelf; on its dark surface can be wrought a vine or border in loose Indian stitch, and the edge finished with softly finished fringe to match. The corners which drop down considerably lower than the curtains should be tacked in position with a few stitches in sugar loaf shape and the end of a tassel inserted so as to let the head hang below the fringe. This curtain will have to be made deeper if the shelf is as wide, as it is to be spread on the top and fastened to the shelf at extreme end and corners. It can be finished round the edge of the mantel with cord or gimp; if cord, sew on with crooked needle; if gimp, use gimp tacks. If the goods are plain, in place of embroidery, gimp or bands of velvet, plush or satin can be used, feather-stitched on. If brocade, raw silk or embossed velvets, all trimmings except fringe can be dispensed with.

If so wished, take a strip of goods twelve inches deep, line it and finish it off with narrow fringe, tack it on the edge of the mantel, then loop it up with cord and tassel making three festoons in the center of the mantel, leaving the ends to droop straight down where it comes against the wall. This makes a very handsome mantel lambrequin. Bedroom lambrequins are made of cretonne, with mantel lambrequins to match; these are trimmed with the same kind of goods, cut in two, or two and one-half inch deep strips; pink both edges, make into ruching and trim top and bottom. A narrow cord or gimp can be placed in the center of the ruching. These are very pretty where the room is furnished in cretonne.

An open fireplace in winter has hangings which are suspended beneath the mantel by rings that slide upon a small rod concealed by the mantel lambrequin. These hangings touch the hearth or floor, and are finished to correspond with all the other draperies. In summertime the fireplace may be concealed completely. When a fire is required, these hangings are drawn apart upon the rod, and then their fullness is hung over an extended ornament like those which hold back the window and door draperies. The effect thus produced is more charming than

can be described. If the fabric is of a pale, delicate color, the rods and borderings are richly tinted and darker; but if dark, their accessories are light, and suggestive of airiness.

CABINETS.

Hanging cabinets, more or less like those which the insatiate china collectors of Queen Anne's time made fashionable, are among the prettiest of modern trifles. But care must be exercised in their selection. If the walls are white or very light in tone, ebonized cabinets or those of very dark natural woods must be rejected and the less conspicuous maple or ash chosen, otherwise the contrast is so sharp that the eye loses pleasure in the proportions and outlines of the objects. The panels of the light-hued cabinets may be enriched with dead gold; but on the ebony this decoration should be sparingly used and as a rule incised.

It is essential that this dainty hanging closet should seem to be useful, and not placed simply to gaze at. Therefore the shelves must be well stocked with trifles; and if there be closed doors, they must be open only to disclose some rare or fragile objects within. The arrangement of the visible objects should be, of course, like that of the mantel—irregular though orderly, and pyramidal though broken.

Many a room that has been thought hopelessly characterless, has been made attractive by its wise mistress, who covered its richly-carved table with a black cloth with a border of richly-embroidered peacock blue, and put a footstool of the same color and texture beside it; set up a great jar of peacock blue above it in line of the eye, fastened one little gleaming mirror to the wall, and at the far end of the apartment posted an old second-hand cabinet in black and dead gold, which cost next to nothing, and was the one bit of subdued splendor which transformed the monotony into variety.

PICTURES.

The fashion of placing illuminated mats around photographs has a common-sense foundation when viewed in a housefurnishing light. Where the walls are hung with pictures of black and white only, the room is apt to look cold. The little touches of color in the corners of the mat between the picture and the frame cannot interfere with anything else in the room, and add greatly to the bright and cheerful effect of the whole. Of late the painters have designed their own frames, and the result is encouraging. Oak or pine frames, broad and flat, unornamented, and with the gilding laid on the wood, so that the grain shows through, are very rich and effective for engravings, prints or photographs. Water colors, with a wide white mat, look well in flat frames or solid gilding, with a rosette in each corner, or in plain, well-rubbed oak or chestnut. Some painted pine frames are effective for engravings or photographs. Thus, black and partial gilt or even white or dull red will prove satisfactory, but the color should be "flatted" so as not to

shine, and the ornament incised. Solid gilt frames are less suited to engravings than those gilded on wood. Frames for large paintings may appropriately be heavy and rich. But they should be flat, a border, and not a box; or, if they slope, it should be backward and not forward, as is the common way, to avoid an unmeaning shadow. And the enrichment should be worked out of the frame, and not stuck on. Frames for engravings, on the other hand, should be light and simple in character, the black and white making mass enough of itself. It is common now to see two or three etchings or sketches by the same hand, or of similar character, framed together in one long frame, divided by a light band. If you hang a picture over a door, do not let it be a small water-color sketch or anything of that kind, so that its beauty is entirely lost on anybody under eight feet high; the pictures that look best over doors are still-life pieces of flowers or fruit, etc.

SCREENS AND EASELS.

Screens and easels are decorative accessories to a parlor or sitting room. A screen may be large enough to form a line of division in a room, concealing an exit or an entrance. The frames are made in ebony, or ebonized cherry wood, rather, and mahogany. They are decorated in various ways; sometimes with Japanese paper, hand painted designs on silk, Japanese embroidery on silk, plush, painted velvet, or by shingles of ash gilded and painted in some pretty picturesque design. This last mentioned is the latest novelty in screen decoration, and is all the rage. The grain of the wood shows through the gilding, and it is always acceptable because refreshing to get a glimpse of nature. Japanese, Chinese, Indian, Turkish embroidery or painting, crewel-work on silk or satin, stamped leather, embossed velvet, and gorgeous Oriental brocades all take their place in giving variety. The six-foot high screen with three, four, or six leaves has usually reversible hinges, so that it may be opened in any direction. The frame-work is wood, painted black, red or green, to suit the colors in the panels. In embroidering or painting a screen, the flowers, etc., selected should be of uniform size—that is, not one panel of small and another of large flowers. Brier, rose, myrtle and jasmine go together, or gladiolus, iris and tiger-lily. Storks, cranes, kingfishers, with water, bulrushes, and so on, make very effective screens. An unique one is painted thus in white, gray, and black on yellow Japanese matting, with black wood frame, and is very odd and pretty.

Silk Painted Fire-Screens are very ornamental. A strip of silk of a color which will harmonize in tone with the room it is intended to decorate, is first painted with a desirable pattern, Japanese designs being particularly effective. This strip is then lined with silk of the same or a contrasting color and mounted upon a willow, black-walnut or ebony standard. Or one can be made, inexpensively, by taking black satin

and decorating it with flowers cut from cretonne and pasted artistically on its surface; or the shiny side of black cambric may be used and then varnished. Pretty ones can be made of the scroll and column wall papers now in use. And when one is boarding and has not much room, these large folding screens can be made useful as well as ornamental. Any carpenter can make a cheap wood frame, and then it can be painted or stained. One can be made of walnut, or lighter wood, forty inches high and twenty-seven inches broad; the five-inch feet are included in the height. The frame is of the walnut or light wood, the center is a slab of pine. The frame, if of walnut, is simply polished; if of other wood it should be painted or ebonized. Both sides of the pine center are covered, on one side with tapestry or crimson silk, tacked on with brass nails, and on the other with crimson cambric; over this Japanese pictures painted on silk. This size will require nine. On the side covered with silk or tapestry there can be driven at intervals little brass nails, on which to hang cabinet (imperial size) photographs, framed in brass or crimson velvet. They may be arranged in a square, an oval or a lozenge, and should be portraits of literary, theatrical or musical celebrities, or any beautiful face may aid in making this a bright group. The arrangement of choice tapestry or silk may be superseded by beautiful paper or a painting, or chintz in applique, and both sides may be Japanese or the reverse. If the Japanese pictures are used on both sides the frame had better be ebonized, the black being near the color of the favorite Japanese teak wood. This screen is not incongruous, even though its sides are different, and it is useful to hold the photographs as well as to screen from the fire.

Smaller fire-screens are sometimes made of hand-painted tiles, squares of quarry glass like the window-screens of which we spoke in a late article, Venetian leather, silk-embroidered velvet, and peacocks' feathers. They may be of the same style as the larger screens, two and a half or three feet high, and two or three leaves only, or may be but a three-foot square resting on two supports like a towel-horse.

A movable screen is a great convenience in a bed-room, and a handsome three-fold one may be worked in crewels on dull-blue English serge. Upon one panel may be used a design of oranges, their leaves, fruit and blossoms; upon the next, a branch of foliage holding a bird's nest, with a few butterflies floating around it; the third may have honeysuckles, either the coral variety or the creamy fragrant kind, so popular, as adapted to the art works of the period. Mount this in a frame of ebonized wood. The side and top piece can be made round like the bamboo frames, or with square corners, and the bottom support or standard to match. If the frame is of pine it wants to be stained to imitate walnut, and then oiled or varnished, or else painted black. Or if you want to put some dainty, light colored design on it, have the

frame painted white, light blue or pink; whatever the color of the screen is to be, have this a contrast, as light blue wood, with the screen a pale blue Watteau design, or light blue or cream ground with pale pink roses or buds. If the wood is painted with the paints that are glossy, it will look like enameled wood. Some of the paints have a gloss that gives a finish called "China paint." The frame is very pretty if left in the natural wood and simply oiled, using the dark wood for a screen that has a dark background, and the light wood for a light background. The cretonnes come in Watteau designs, with fair ladies and gallant knights disporting on flowery grounds or leaning from pagodas, or rowing in boats after water lilies; again beautiful vases with bouquets of flowers and trailing vines drooping down to the base; Japanese fans of all sizes and shapes—all these come in cretonne patterns for screens, and have only to be tacked on with a narrow upholstering heading and tiny tacks. They are then ready to be "toted" around and made to believe they are the most convenient article in the house. The new wall-papers that come for dadoes and friezes have panels of just the right size and shape for screens; if put on a back ground of cambric, after being stretched and varnished, they are as durable as cloth and much richer in effect. Beautiful easels made of the same wood, and in the way mentioned above, can be used for music, pictures or engravings.

DECORATIVE FANCIES.

A Novelty is a Tripod Stand, formed of twigs of rustic wood, varnished. A small spool of cotton or silk is threaded on each twig, so that the silk can be unwound without removing the spool.

If Small Common Flower Pots are covered with the black silhouettes frequently seen in illustrated papers and German books, and afterward varnished and suspended by cords, they will form unique hanging baskets for ferns and vines.

Bottles can be made for smelling salts by covering any bottle that has a glass stopper, with either silk or satin, and painting any pretty design on the silk. The smelling salts can be made in this way: Fill the bottle partly full of lime; then pour over the lime just enough aqua ammonia to moisten.

A Very Pretty Lamp Shade is made of perforated card-board, fine tarlatan, narrow ribbons, leaves and ferns. The leaves and ferns should be mostly small ones. After they have been pressed and the leaves waxed, cut six pieces of card-board and arrange the leaves and ferns on each piece differently. When arranged, paste them on the tarlatans; then cover the card-board on both sides with the tarlatan, bind all the edges with the ribbon and sew together.

Unique Hanging Baskets are made of Japanese umbrellas. Take the stick out of a medium-sized one, sew a strip of card-board together

to form a circle of suitable size; fasten it to the inside of the umbrella, so as to keep it in shape and falling open. Put a bow of ribbon or a cord and tassel at the top, which will be the bottom when inverted. Hang it with ribbons to the chandelier, or in one of the windows. Fill with pressed ferns, dried flowers and autumn leaves, and it will be a pleasant bit of color.

Hour Glass Work Tables are covered with cretonne, or Swiss muslin over colored cambric, with narrow pleatings around the edge. Handsome banner screens are made of gilded morocco. Paint flowers in oil colors in the center. The colors should be mixed with turpentine instead of oil, and a few drops mastic varnish. Ornament the lower edge with gold bullion fringe one and a half or two inches wide.

Cabinets are very pretty with the same hangings, only as they require little material, silk or satin will be more advisable, being much richer in effect. A novelty instead of the silk is to substitute fern leaves, glued against the inside of the glass in a pretty design, and back of that a very common-looking glass or Swiss muslin.

It is another very fashionable freak just now to remove the fret work in the front of an *upright piano*, and in its place put a piece of satin, on which is painted, in water-colors, a trail of Virginia creeper leaves, or a large branch of wild roses and leaves. Cretonne figures, fastened on black velvet, or cloth, are very effective.

Basket Pails can be had or made at any basket shop; these are much lighter than the others, and can be easily carried about in the hand. They are often used for carrying croquet balls on the lawn. A piece of embroidered crash, sheeting or serge, or a broad band of patchwork can be utilized for covering, or pretty cretonne. They are pretty, also, for keeping wood in, by drawing-room or bed-room fire.

Banner Lamp Screens can be made of the silk hand-painted Japanese screens (cost twenty-five cents), or very handsome though delicate tidies are made of them. These want a lining of silk, with a band to project beyond the screen about one and a half inches; over this silk margin place a band of lace inserting and a wide, full frill of lace. These screens can also be used for cabinet or library doors, as they come in any size and are painted in designs of birds, grasses and flowers.

The Large Ox Horns, polished and undecorated, unless with hand painting—never use a scrap-book picture on any of Nature's works, it cheapens them—finished at top and bottom with a gilt or silver rim and hung up with chain to match, or wide ribbon, are beautiful filled with grasses or ferns and suspended from a chandelier or under a picture.

A Pretty Ornament for the Center of the Ceiling, where one has no hanging lamp or chandelier, is an air castle made of tiny Japanese parasols. Take three of them, cut a slit in the handles, and put through them a silk thread, suspending three of them below, then two above that, then one. The least bit of air will sway them.

To Make an Unique Work Basket: Take a basket, either oblong or round, string cotton spools upon a strong iron wire, inserting the bottom end of the wire into half of a wooden ball, and the upper ends are finished off with wooden knobs. There should be four of these legs, and a certain artistic grace is added, if the legs are made to curve in at the center, almost meeting each other, and then out again. After being painted and varnished this is a quaint and picturesque mounting for the work basket.

It is a Pretty Fashion now to have one or two low seats about a drawing-room or boudoir in the form of two large square cushions, one upon the other. In two colors, such as blue and black, red or black, or, indeed, of any colors to suit the furniture of the room, they look well. They are joined together at right angles, with or without tassels. Colored satin sheeting is a good material to cover them with, or a pretty dark-flowered cretonne.

This footstool serves also for an ottoman, in which case the cushions are called hassocks; made of bright-colored cashmere and stuffed with feathers they have quite an Oriental air about them. A very pretty combination is cherry, white and light blue, or old gold, black and crimson. Some are of zephyr-work and stuffed with hair, but these lack the airy grace of the others. A pair of these adjustable footstools, with the cushions of light blue silk damask, make an elegant addition to a parlor.

A Case for Holding Clothes-Brush, and something new and pretty, is made in this style: It looks as if made of some kind of Japanese work, and no one would ever think from just looking at it on the wall that it was made out of table mats. Yellow straw table mats, such as can be bought at any house-furnishing store, and are used for setting dishes on. One large mat forms the back of the holder; about an inch from the edge all around a vine is worked in scarlet silk; the edge is not finished with anything, for the mats always have a smooth edge and a quilling of ribbon would take off from the effect. Three mats of the very smallest size are fastened to the back by scarlet silk elastic bands; the center mat is about four inches across, those on each side about an inch smaller; on each side of these is worked a figure in scarlet silk; the elastic is fastened in two places on each side, then passed through holes made in the back and fastened on the under side so that when the brushes are slipped through it will hold them firmly. It is to be hung on the wall by two curtain rings fastened on the under side.

Pretty Cushions for wicker rocking chairs are made of felt cloth, of a dead wood color, embroidered with scarlet poppies and tied in the chair with bows of bright scarlet ribbon.

HOUSE-KEEPING.

THE KITCHEN.

The kitchen is the working room of the house; here the orders are issued for the day; from here are the meals produced for the family table, and for this reason, if no other, should it be light, airy, clean and well furnished with everything that will enable one to systematize or economize in work and steps. Here the housekeeper should study and contrive to have things convenient, and let the head save the feet and hands many hours of labor.

If the floors are made of hard wood, and simply oiled a few times a year, no grease spots will stick on them, but can be easily wiped off. If the wood-work can also be made and finished in the same way, it is advisable; if not, the floor and wood-work should be painted in corresponding colors. If the walls have never been papered, they may be tinted and varnished, and then they can be wiped off at any time with a damp cloth; if they must be papered, choose a medium-colored paper, neither very light or dark, and have the ceiling tinted a very light grey, or buff.

Put red shades at the window, a plant or two on the sills, a side lamp on the wall so that the room may be well lighted, and out of the way; a low, old-fashioned lounge, with calico cushion, filled with excelsior, and pillow to match; a rocker, straight-backed chair, and a small stand. All this is for the housekeeper's comfort; for though it is a kitchen, it is not necessary that one may have no time for comfort or rest. If the mistress is seldom in the kitchen there is all the more reason for making the girl comfortable. Few servant girls will leave a mistress who makes their working place pleasant, and shows a proper consideration for their comfort. Then when their work is done they can black their stove, shut away all the unsightly implements of their service, and for a time forget that they are working for others, but as if in a house of their own; this gives them a home-feeling and attaches them to the place.

Have separate cupboards made for the iron and tin-ware, and a closet for earthen-ware, spice boxes, etc. A sink is necessary for dish-washing, and, if possible, a long table should be placed near the sink to place dishes upon. A folding table, or one that may be let down from the wall is quite necessary for cutting bread, pie or cake upon, and should be kept exclusively for things of this kind. The pantry should have an abundance of shelves and cupboards—it can hardly have too many—the upper closets for the silver and china, and the lower ones to hold other utensils when not in use.

The drawers are for table linen and dish towels. At the pantry window should be placed a green shade and screen to shut out flies and light.

Use a brush to wash potatoes. In the work apron have two pockets, one to keep a clean holder in, and near the stove have a place to hang another, to handle kettles and pans. A piece of clam shell is useful to scrape kettles, if you are unfortunate enough to burn them. A ripe tomato will cleanse the hands after paring fruit, and also remove the grease from the table. If you use a copper kettle, or tea-kettle, wash it with sour milk, then with clean water, and it will be as good as new.

THE CARE OF KITCHEN UTENSILS.

Keep apart things that would injure each other, or destroy their flavor.

Keep every cloth, saucepan and all other utensils to their proper use, and when done with, put them in their proper places.

Keep every copper stewpan and saucepan bright without, and perfectly clean within, and take care that they are always well tinned. Keep all your dish-covers well dried, and polished; and to effect this it will be necessary to wash them in scalding water as soon as removed from the table, and when these things are done let them be hung up in their proper places.

The gridiron, frying-pan, spit, dripping-pan, etc., must be perfectly cleaned of grease and dried before they are put in their proper places.

Attention should be paid to things that do not meet the sight in the way that tins and copper vessels do. Let, for instance, the pudding cloth, the dish-cloth and the dish-tub, be always kept perfectly clean. To these may be added, the sieve, the colander, the jelly-bag, etc., which ought always to be washed as soon after they are used as may be practicable.

Scour your rolling-pin and paste-board as soon after using as possible, but without soap, or any gritty substance, such as sand or brick-dust; put them away perfectly dry.

Scour your pickle and preserve jars after they are emptied; dry and put them away in a dry place.

Wipe your bread and cheese-pan out daily with a dry cloth, and scald them once a week. Scald your salt-pan when out of use, and dry it thoroughly. Scour the lid well by which it is covered when in use.

Mind and put all things in their proper places, and then you will easily find them when they are wanted.

You must not poke things out of sight instead of cleaning them, and such things as onions, garlick, etc., must not be cut with the same knife as is used in cutting meat, bread, butter, etc. Milk must not be put in a vessel used for greasy purposes, nor must clear liquids, such as water, etc., be put into vessels which have been used for milk, and not

washed; in short, no vessel must be used for any purpose for which it is not appropriated.

You must not suffer any kind of food to become cold in any metal vessel, not even in well-tinned iron saucepans, etc., for they will impart a more or less unpleasant flavor to it. Above all things, you must not let liquid food, or in fact any other, remain in brass or copper vessels after it is cooked. The rust of copper or brass is absolutely poisonous, and this will always be produced by moisture and exposure to the air.

Do not throw away the fat which, when cold, accumulates on the top of liquors in which fresh or salt meat has been boiled; such as marrow-bones, or any other clean bones from which food may be extracted in the way of soup, broth or stock, or in any other way.

Do not do the dirty work at a table set apart for cleanly preparations. Take care to have plenty of kitchen cloths, and mark them so that a duster may not be mistaken for a towel, or a knife cloth for a duster.

Keep your boiler and stewpans perfectly clean, and free from rust and dust.

Never employ any knives, spoons, dishes, cups, or any articles in the kitchen, which belong to the dining room. Spoons are sure to get scratched, and a knife used for preparing an onion, takes up its flavor, which two or three cleanings will not entirely take away.

Take great care to prevent all preparations which are delicate in their nature, such as custards, blanc mange, dressed milks, etc., from burning, to which they are very liable. The surest way to effectually hinder this, is to boil them in an outside vessel filled with water.

SERVICEABLE SUGGESTIONS.

Kerosene will make the tin tea-kettle as new. Saturate a woollen rag, and rub with it. It will also remove stains from clean varnished furniture.

To clean tinware: Damp a cloth and dip in common soda, and rub the ware briskly, after which wipe dry. Any blackened ware can be made to look as good as new.

After a stove has once been thoroughly blacked, it can be kept looking well for a long time by rubbing it with a newspaper every morning.

Lamp chimneys can be washed easily by holding them over the nose of the tea-kettle when the kettle is boiling furiously. This will make them beautifully clear. Of course they must be wiped with a clean cloth.

In washing dishes, pots and kettles, a wisp of broom-corn and a small quantity of soapy water is handy and useful in cleaning them from all bits and grease, which is objectionable to the dishcloth. The wisps are formed by tying the broom-corn into bundles as large as a broom handle, with two stout cords near the coarse ends, which form a handle.

Old boot tops, cut into pieces the right size and lined, make good iron holders. The leather keeps all heat away from the hand.

Corsets with the whalebones removed make good cleaning cloths.

Iron holders should have a cover of white cotton cloth made to fit nicely, and fastened on with buttons, and when it becomes soiled it can be removed, washed and replaced.

To make a mop take old wrappers cut in convenient strips; do not get it too heavy or it will strain the hands.

The best dish cloths are made of corsets with the whalebones all out and only the cords left in, or small turkish towels cut to convenient size.

When dish-towels begin to wear out, fold them together, the best outside, as small or large as you like, and run together around and across through the center with coarse thread.

It is a good idea to keep a supply of ironing holders made up; take old cloths, fold as many thicknesses wanted, and cover with a new piece of heavy cloth, tacking in the center, then you can have a clean holder when necessary without having to stop and make one.

An oven holder should be made of heavy cloth, two thicknesses, and fully half a yard square; an old grain sack makes them. This will save you many a burn and keep you from using your dish-towel or apron.

Keep your stove blacking brush and plate handy, and after dinner each day brush off your stove, and you will find it much nicer than washing it off; besides with an occasional brushing your stove will always look nicely, and if your stove is not kept looking clean the whole kitchen looks untidy.

A cloth saturated in kerosene and dipped into whiting, for cleaning tinware, is much better than anything else used.

When sweeping, dip the broom occasionally in water, hot is best, and keep the dust from flying over everything. Coarse salt sprinkled over the floor occasionally is said to keep the moths out of the carpet.

It is a good plan to put new earthen ware into cold water and let it heat gradually until it boils; then cool again. Brown earthenware in particular may be toughened in this way. A handful of rye or wheat bran thrown in while it is boiling will preserve the glazing so that it will not be destroyed by acid or salt.

New iron should be gradually heated at first. After it has become used to the heat it is not as likely to crack.

To remove iron taste from new kettles, boil a handful of hay in them, and repeat the process if necessary. Hay water is a great sweetener of tin, wooden and iron ware. In Irish dairies everything used for milk is scalded with hay water.

All sorts of vessels and utensils may be purified from long retained smells of every kind, in the easiest and most perfect manner, by rinsing

them out well with charcoal powder after the grosser impurities have been scoured off with sand and water.

A piece of charcoal to be changed occasionally should be kept in refrigerators as a purifier. Milk, butter and all strong-smelling articles should be kept covered, especially when the water from the refrigerator is used for drinking.

Old wall paper can be very much improved in appearance by simply rubbing it well with a flannel cloth dipped in oat meal.

Carbolic acid may be used with satisfactory results during the summer months to destroy ants, and as a disinfectant.

Gum camphor is a speedy remedy to clear the house of cockroaches.

An oyster shell put into a tea-kettle will prevent its becoming furred.

Newspapers are good for cleaning stoves, tinware, knives, spoons, mirrors, windows and lamp chimneys.

To prevent milk rapidly souring, put in a very small portion of bicarbonate of soda.

Apply a little soap to the hinges to prevent the doors creaking.

Kitchen floors painted with boiled linseed oil are easiest cleaned.

When water has once been made to boil, the fire may be very much lessened, as but little heat is required to keep it at a boiling point. There is no advantage whatever in making water boil furiously; the heat will escape in steam, without raising the heat of the water.

Kerosene lamps which are trimmed daily rarely explode. The carelessness of the housewife can be blamed for most of the lamp explosions.

Grease can be drawn from unpainted kitchen floors by putting plenty of soft soap on the spot and rubbing a hot flat-iron through the soap. One application is usually sufficient; sometimes another is required, washing thoroughly afterwards.

Oil cloths can be kept like new if washed once a month in skim milk and water, equal quantities of each; rub them once in three months with linseed oil; put on very little, rub it in well and polish with an old silk cloth, and they will keep for years.

Nothing is better to clean silver with than alcohol and ammonia; after rubbing with this take a little whitening or a soft cloth and polish in this way; even frosted silver, which is so difficult to clean, may be easily made clear and bright.

To remove ink spots on floors: Rub with sand wet in oil of vitriol and water. When the ink is removed, rinse with strong pearl-ash water.

To clean brass, immerse or wash it several times in sour milk or whey; this will brighten it without scouring; it may then be scoured with a woolen cloth dipped in ashes.

To remove the lids of tin cans, place a shovelful of live coals on the top, which will speedily unsolder them; they can then be removed by

the aid of an old case-knife; care must be taken or the side seam will also open.

Take coach varnish and renew all the old oil cloths. Wash them clean, wipe dry and apply a coat of varnish. Be careful not to step on them until they are dry. If this is done once a year the oil cloths will last twice as long as they will without it.

In washing windows a narrow bladed wooden knife, sharply pointed, will take out the dust that hardens in the corners of the sash. Dry whiting will polish the glass, which should first be washed with weak black tea mixed with a little alcohol.

When putting away the silver tea or coffee pot which is not used every day, lay a little stick across the top under the cover; this will allow fresh air to get in, and will prevent mustiness; it will then be ready for use at any time, after having first been thoroughly rinsed with boiling water.

To remove starch or rust from flat-irons, have a piece of yellow beeswax tied in a coarse cloth; when the iron is almost hot enough to use, but not quite, rub it quickly with the beeswax and then with a clean coarse cloth or on sand paper.

Chippings from marble put in the fire till red hot, then cooled and pounded fine, is the best sand for scrubbing white floors and tinware.

A good way to clean zinc is to rub it with a piece of cotton cloth dipped in kerosene; afterward rub with a dry cotton cloth and it will be as bright as when new. Zincs may be scoured with great economy of time and strength by using either glycerine or creosote mixed with a little diluted sulphuric acid.

To take the woody taste out of a wooden pail, fill the pail with boiling hot water; let it remain until cold, then empty it and dissolve some soda in lukewarm water, adding a little lime to it and wash the inside well with the solution; after that, scald with hot water and rinse well.

If brooms are wet in boiling suds once a week they will become very tough, will not cut a carpet, will last much longer and always sweep like a new broom. A good housekeeper never allows her carpet broom to be used for sweeping the outside stairs or yard; keep a coarse broom for this purpose. To keep a broom from getting stiff and hard, hang it in the cellar way. If raw potatoes or the peelings are cut fine and sprinkled on the carpet before sweeping, they will be found more effectual than salt or cornmeal.

Old towels make nice dusters by having the ends sewed together.

Do not let knives be dropped into hot water. It is a good plan to have a large tin pot to wash them in, just high enough to wash the blades without wetting the handles. Keep your castors covered with blotting paper and green flannel. Keep your salt spoons out of the salt and clean them often. When ivory handled knives turn yellow,

rub them with nice sand paper or emery; it will take off all the spots and restore their whiteness.

Steel knives may be saved from rusting by being rubbed with mutton tallow, wrapped in paper, and put into a baize lined chest.

Do not wrap knives and forks in woolens. Wrap them in good, strong paper. Steel is injured by lying in woolens.

Crockery with gilt bands or flowers should not be wiped. It should be washed quickly, rinsed and drained until dry.

Tumblers that have had milk in them should not be put in hot water.

Glass should be washed in cold water, which gives it a brighter and cleaner look than when cleansed with warm water.

Britannia ware should be first rubbed gently with a woollen cloth and sweet oil; then washed in warm water suds and rubbed with soft leather and whiting. Thus treated it will retain its beauty to the last.

Have plenty of crash towels in the kitchen; never let your white towels or napkins be used there.

DOMESTIC COOKERY SCIENCE.

Always get your material for breakfast ready over night; fix the fire all ready to light, fill the tea kettle, grind the coffee and prepare the potatoes, and thus you can sleep half an hour longer in the morning.

Every housekeeper should have "a place for everything and everything in its place" framed and hung in a conspicuous place and follow the directions.

Keep your salt and pepper boxes on a little shelf back of or near the stove and save your steps.

Lard requires no other care than to be kept in a dry, cool place. Pack butter in a clean, scalded firkin; cover it with a strong brine and spread a cloth all over the top. If you have a bit of saltpetre dissolve it with the brine. Butter comes more easily and has a peculiar hardness and sweetness, if the cream is scalded and strained before it is used. The cream should stand down cellar over night, after being scalded, that it may get perfectly cold. Suet and lard keep better in tin than in earthen. Suet will keep good the year around, if chopped and packed down in a stone jar covered with molasses.

Do not let Coffee and Tea stand in tin. Scald your wooden ware often, and keep the tin ware perfectly dry. Wash dishes in a wooden bowl and there will be less danger from breaking, or scratching of the silver ware.

Keep Salt in a dry place; yeast in wood or glass; fresh lard in tin vessels; vinegar in wood or glass; preserves and jellies in glass; meal and flour in a cool, dry place.

Sugar is an admirable ingredient in curing meat and fish. Crusts and pieces of bread should be kept in an earthen jar, closely covered, in

a dry, cool place. Lard for pastry should be used hard as it can be cut with a knife. It should be cut through the flour, not rubbed.

Poor Flour should never be bought for bread; the best is cheapest. Pans for wheat bread should be greased very lightly, either with butter or lard; for rye, Indian or Graham, they must be greased more thoroughly, as the dough clings to the pans more. Bread or anything containing much starch should be eaten slowly. A crust of French bread eaten very slowly at the beginning of a meal often improves the appetite of delicate people.

Good flour is not tested by its color. White flour may not be the best. The test of good flour is the amount of water it absorbs.

Meats.—In boiling meat for soup, use cold water to extract the juices. If the meat is wanted for itself alone, plunge in boiling water at once. . . . To prevent meat from scorching during roasting, place a basin of water in the oven. The steam generated prevents scorching, and makes the meat cook better. . . . Broil steak without salting. Salt draws the juices in cooking; it is desirable to keep these in if possible. Cook over a hot fire, turning frequently, searing on both sides. Place on a platter; salt and pepper to taste. . . . Beef having a tendency to be tough can be made very palatable by stewing gently for two hours, with pepper and salt, taking out about a pint of the liquor when half done, and letting the rest boil into the meat. Brown the meat in the pot. After taking up, make a gravy of the pint of liquor saved. . . . Cutlets and steaks should be fried as well as broiled, but they must be put in hot butter or lard. The grease is hot enough when it throws off a bluish smoke. . . . In cooking a fowl, to ascertain when it is done, put a skewer into the breast, and if the breast is tender the fowl is done. . . . A roast of beef is much nicer if, when you put it into the pan to bake, you set it on the hot stove; let it brown on one side, then turn and brown on the other; then add the hot water and seasoning and bake in a hot oven and the juice is retained in the meat. . . . Meat and poultry will lose their flavor and firmness if left in the water after they are done; as will also fish, which will break to pieces. . . . A spoonful of stewed tomatoes in the gravy of either roasted or fried meats is an improvement. . . . A little ginger put into sausage meat improves the flavor. . . . In gravies and milk porridge the salt should not be added until the dish is prepared.

Vegetables should not be washed until just before cooking. . . . If the hands are kept in water while peeling and slicing onions the eyes will not suffer. It is particularly desirable that this should be done when preparing small onions to pickle. . . . Turnip-peel, washed clean and tied in a net, imparts a flavor to soups. Celery leaves and ends serve the same purpose. . . . Have all the good bits of vegetables and meats collected after dinner and minced before they are set away, that

they may be in readiness to make a little savory mince meat for supper or breakfast. Take the skins off potatoes before they are cold. . . . Cucumbers if sliced into very cold water will be made crisp and better, even if not perfectly fresh. . . . Onions may be soaked all night without taking the flavor out of them. . . . Potatoes ought not to stand too long in water, for it takes the starch out of them and makes them tasteless. . . . Old potatoes may be freshened up by plunging them into cold water before cooking. . . . To bake potatoes quickly, pour boiling water over them and let them stand a minute or so before putting into the oven. . . . To boil potatoes so they will be dry and mealy, when the skin breaks pour off the water and let them finish cooking in their own steam. . . . Potatoes at any time of the year can be made mealy if boiled in salt water and drained and then covered with a thick towel and left in the back of the range five minutes. . . . Cold potatoes, mashed with peas, make an excellent and light peas pudding. . . . There is a greenness in onions and potatoes that render them hard to digest. For health's sake put them in warm water for an hour before cooking. . . . A lump of bread about the size of a billiard ball, tied up in a linen bag and placed in the pot in which greens are boiling will absorb the gases which oftentimes send such an unpleasant odor to the regions above, or a small piece of charcoal in the pot with boiling cabbage removes the smell. The reason why cabbage emits such a disagreeable smell when boiling is because the process dissolves the essential oil. The water should be changed when the cabbage is half boiled, and it will thus acquire a greater sweetness. . . . A few slices of potatoes put in the lard while frying doughnuts will keep them from burning. . . . Take the turnip and cabbage stocks that have been sprouting during the winter, wash them nicely, cut them as you do cabbage for slaw; put in a deep dish and pour sweetened vinegar over them. This is a delicious dish.

In making Crust of any kind, do not melt the lard in flour. Melting will injure the crust.

In boiling dumplings of any kind, put them in the water one at a time. If they are put in together they will mix with each other.

If you flavor a rhubarb pie with nutmeg it will improve it greatly and make it taste like a fresh apple pie.

To brown sugar for sauce or puddings, put the sugar in a perfectly dry saucepan. If the pan is the least bit wet, the sugar will burn and you will spoil your saucepan.

Whenever you see your sauce boil from the sides of the pan you may know your flour or corn-starch is done.

Sour Apple Sauce is greatly improved by the addition of a tablespoonful of butter to a quart of sauce, and, moreover, there is much less sugar needed. A little lemon peel makes a fine flavor.

Jelly Molds should be greased with cold butter. When you wish to

remove the jelly or pudding, plunge the mold into hot water, remove quickly, and the contents will come out in perfect form and without any trouble.

Never put a pudding that is to be steamed in anything else than a dry mold.

To clean raisins, wipe them with a dry towel. Never wash them, for it will make cakes or puddings heavy,

If ripe cherries are put in water the wormy ones will always rise.

In making any sauce, put the butter and flour in together and your sauce will never be lumpy.

To brown sugar for puddings, put the sugar on in a perfectly dry pan. If the pan is the least wet the sugar will burn and spoil both it and the pan.

Biscuits broken, and the crumbs are good for puddings.

Morning's milk is richer than that of evening.

Single Cream is cream that has stood on the milk twelve hours. It is the best for tea and coffee. Double cream stands on its milk twenty-four hours, and cream for butter frequently stands forty-eight hours. Cream that is to be whipped should not be butter cream, lest in whipping it change to butter.

When milk sours, scalding will render it sweet again. The whey separates from the curd, and the former is better than shortening in bread.

Take a cup of cream off the milk pans every morning when you make bread; it will make the bread moist, white and delicate, and you will hardly miss it from the cream.

To beat the Whites of Eggs quickly, put in a pinch of salt. The cooler the eggs the quicker they will froth. Salt cools and also freshens them.

In boiling eggs hard put them in boiling water ten minutes, and then put them in cold water. It will prevent the yolks from coloring black.

In icing cakes, dip the knife frequently into cold water.

Bread.—As far as it is possible, have bits of bread eaten before they become hard. Spread those that are not eaten, and let them dry, to be pounded for puddings, or soaked for brewis. Brewis is made of crusts and dry pieces of bread, soaked a good while in hot milk, mashed, salted and buttered like toast. Above all, do not let crusts accumulate in such quantities that they cannot be used. The water used in mixing bread must be tepid hot. If it is too hot the loaves will be full of holes.

If you wish to do away with the use of grease on the griddle for baking cakes, have the ordinary iron griddle ground smooth on a grindstone and rubbed off with a piece of fine sandpaper wrapped round a block of wood. This is much better than a soapstone griddle.

The Lemon Syrup bought at stores can be made at home much

cheaper. Take a pound of Havana sugar, boil it in water down to a quart, drop in the white of an egg to clarify it, strain it, add one-quarter of an ounce of tartaric or citric acid. If you do not find it sour enough after it has stood two or three days, add more of the acid. A few drops of oil of lemon improve it.

If you wish to clarify sugar and water that you are about to boil, it is well to stir in the white of an egg, while cold; if put in after it boils, the egg is apt to get hardened before it can do any good.

Tea should not be infused for more than seven minutes. Have the water boiling, and use a teaspoonful of tea for each person and one over. Put the tea in the pot, pour the boiling water over it and let it stand for seven minutes. If it is allowed to stand, the tannin in the tea is drawn out, and dyspepsia is the result.

A French chemist asserts that if tea be ground like coffee immediately before hot water is poured upon it, it will yield nearly double the amount of its exhilarating qualities.

A few egg-shells put in the coffee-pot, with half a cup of cold water, shaken well, the coffee added, and then the hot water, will settle it as clear as a whole egg.

The white of one egg, beaten to a froth with a little butter, is a good substitute for cream in coffee.

Mustard should be mixed with water that has been boiled and allowed to cool. Hot water destroys its essential qualities, and raw, cold water might cause it to ferment. Put the mustard in a cup with a small pinch of salt and mix with it very gradually sufficient boiling water to make it drop from the spoon without becoming watery.

To make Macaroni tender, put it in cold water and bring it to a boil. It will then be much more tender than if put into hot water or stewed in milk.

Lemons may be kept fresh a long time by putting them into a jar of water and changing the water every morning.

A small spoonful of molasses added to buckwheat batter each morning will make the cakes temptingly brown.

A spoonful of sugar, added to dried corn when seasoning, improves it.

When molasses is used in cooking it is an improvement to boil and skim it before you use it. It takes out the unpleasant, raw taste, and makes it almost as good as sugar.

Cheese is very nice for the table grated.

Salt provisions of whatever kind are said to lose more of their saltiness by being soaked in sea water than in fresh.

Cut hot bread or cake with a hot knife, and it will not be clammy.

To make Welsh rarebit, fresh cheese is cut into slices, put upon buttered toast and laid in a cheese toaster until melted.

If half a tablespoonful of vinegar is added to the dark portion of marble cake it improves it.

When anything is accidentally made too salt, it can be counteracted by adding a teaspoonful of vinegar and a teaspoonful of sugar.

A few dried or preserved cherries, with stones out, are the very best thing possible to garnish sweet dishes.

If your coal fire is low, throw on a tablespoonful of salt, and it will help it very much.

Many Soups are better on the day after they are made, provided they are not warmed too quickly, or left too long over the fire, after they have become hot.

Apple pips impart a fine flavor to tarts and dumplings.

Boiled Fowl with sauce, over which is grated the yolks of eggs, is a magnificent dish for luncheon.

Fish may be scaled much easier by dipping them in boiling water for a minute.

SPRING HOUSE-CLEANING.

Now is the time to wash, or destroy what cannot be renovated, so as to have everything neat and clean. Banish the moss, ferns, autumn leaves and grasses, that brightened the home in the winter months, and fill your vases with vines, flowers, plants and living things, instead of the dead ones, that are pretty in winter, but not fresh enough for summer, when all is life, freshness and beauty. Clean out the cellars, closets, sinks, backyards and sheds. Burn all the refuse; sprinkle chloride of lime in the damp places, but keep them dry as possible, and you will avoid diphtheria and malarial fevers.

The best place to commence cleaning is in the attic, and then move downward, taking one room at a time; next the halls, cellar and doorway. Don't from year to year store away things in the hope of using them some time, or "once in seven years," according to the old saying, but give them away where they will do good and be of service to some needy and deserving person. Give away the old shoes, clothes, books, and newspapers; the latter will gladden the invalid's heart and make the children's eyes glisten with delight. When it comes moving day there are many things which are hardly worth moving, and it is much better to give away every cast-off article in the house.

Closets and Cupboards should be well ventilated, and this is a defect—ill-ventilation—that but few try to remedy, or even think of. This can be remedied, however, in a very simple way. If possible, have perforations made through the back of the closet, and a few in the door; when the wall of the closet cannot be perforated, bore holes freely in the door at the top and bottom. To prevent dampness, with the accompanying unpleasantness and injurious effects of mildew in cupboards, a tray of quicklime should be kept and changed from time to time as the lime becomes slaked. This remedy will also be found useful in safes or muniment rooms, the damp air of which is often destructive to valuable deeds and other contents.

If *Wall Paper* is not to be renewed, it can be made to look almost as well as new. Tie a large piece of clean, white cloth over a broom, and brush the wall down well. Then take a stale loaf of bread, cut it open and rub the soft side all over the paper. Be sure and rub downward. It will also remove spots of lime or whitewash. If plaster is broken off in spots, mix equal parts scouring sand and plaster of Paris, into paste with water, and fill up the places, using a common kitchen knife to smooth it off. It will dry quickly, and pieces of fresh paper can be fitted in.

Beds and Bedding should all be taken down and out, one at a time. Mattresses should be at least thoroughly beaten, sunned and aired. All unpainted parts of bedsteads should be washed with strong soap-suds, then given a thorough washing with boiling hot salt and water; or alum water is still better. A small paint brush is an excellent thing with which to apply the brine to the slats and corners of bedsteads and spring beds. The latter should be well brushed out, and if upholstered they should be turned over and dusted thoroughly with a dampened cloth. If there is a hint of the horrible bug that infests so many of the rented houses, take an ounce of corrosive sublimate to a quart of alcohol. A small can (such as are used on sewing machines), is the best thing for the purpose, but every part of the wood and floor must be dry. Or this: Pour boiling alum water into the joints and crevices and it is instant death. Wash the bedsteads and sponge the mattresses with it. Then scatter pulverized borax in all the crevices and corners, and not an insect will be seen or felt. Ammonia is also good and kills the eggs as well as insects. All painted furniture should be washed in suds, not too hot.

When *Mattresses and Feather Beds* are soiled, mix equal quantities of soft soap and pulverized wheat starch into a soft paste and rub it thoroughly into the spot. Let it dry in the sun; then scrape off the paste and wash it off with a sponge. If it does not look clean when it is dry, apply it again. If feather beds have been in use some years without being renovated, put them on the grass when the rain pours heavily, and let them become thoroughly wetted. Then turn on the other side and let the ticking have a good soaking. When the sun shines brightly it will dry quickly. Let it lie out several days, bringing it in at night to keep it from the dews. When perfectly dry, hang it on a strong line and beat it as you would a carpet until all the dust is out of it, and you will have a clean, sweet bed, as well repaired as if the feathers had been run through a machine with a steaming apparatus attached. If the hair mattresses are lumpy, rip them open, take out the hair and pull them apart thoroughly.

After a *Carpet* has been well beaten and the floor perfectly dry, it can be nailed down tightly, and then the soiled portions can be cleaned with two quarts of cold water with a bullock's gall dissolved in it. Put on

with a soft brush and wipe dry with a clean cloth. Potter's clay mixed as a paste (thick) with water and spread on with a knife, wet, will clean them nicely. Cover over with several thicknesses of heavy brown paper, leaving it for a day or two; then brush off. If not entirely removed, apply again. It never fails when properly used. If spots of grease are upon them, saturate the spot with spirits of turpentine and let it remain several hours; then rub it between the hands. It will crumble away without injuring the color or texture. When a color has been destroyed by acid (unless some shade of red), ammonia will neutralize the acid, and chloroform will restore the original color. A solution of oxalic acid crystals, one part by measure to eight of soft water, will entirely remove dry ink stains. The goods must be afterwards thoroughly washed, as the acid destroys the cloth. If a carpet is thick, like those of Brussels or Axminster, and is much soiled, take a clean mop and dip it into warmish water, to which one teaspoonful of ammonia has been added to each quart. Wring out the mop as dry as possible, and rub it over the carpet in breadths. When the water becomes soiled, take a fresh supply.

Upholstered Furniture should be well beaten with small switches to remove dust, and if buttons are used, a hairpin is the best to get the dirt from beneath them. If they show any appearance of being moth-eaten, take them out in the door yard and saturate them thoroughly with benzine or gasoline (this method is used in upholstering establishments), and the odor will quickly disappear and leave no trace. If they are covered with hair cloth it may be cleaned by wiping well with a clean wet cloth.

Benzine will eradicate moths in the carpets the same as in furniture. Avoid using it near the fire, or in a room where a light is burning. Alum is also certain death to all insects. Dissolve it in proportion of one tablespoonful to a quart of water. For the floors use it scalding hot; let it cool before applying to the carpets. Wring a piece of flannel in it and rub over each breadth, wringing out the cloth frequently in the water. It will not injure the colors; if anything, it will make the hues brighter. A little pulverized alum should also be sprinkled just under the edges and in the troublesome corners, and then it will not be necessary to repeat the process with the flannel cloth and liquid.

Weak Tea is the best thing to clean and brighten all dark varnished paint; and milk and water, or whiting and water, to clean white paint. A piece of flannel or thick Canton flannel makes the best cloth. Wet the flannel, squeeze it dry, moisten the whiting and rub the paint until it shines. Wash off with a soft linen cloth, wet slightly in cold water. Or this: Provide a plate with some of the best whiting to be had, and have ready clean, warm water and a piece of flannel, which dip into the water and squeeze nearly dry; then take as much whiting as will

adhere to it; apply it to the painted surface, when a little rubbing will remove any dirt or grease, after which wash the part well with clean water, rubbing it with a soft chamois. Paint thus cleaned looks as well as when first laid on, without any injury to the most delicate colors.

To Wash the Windows, have a pail partly filled with tepid water and a teaspoonful of powdered borax—also one of ammonia; have a small chamois skin dipped into the water to wash the windows; then with a dry one rub the window dry and polish. In this way windows may be cleaned in a very few minutes, and not wet the carpets or tire the person.

To Clean Gas Chandeliers: If they are gilded, clean them in the same way as gilded picture frames; if lacquered, dip a soft flannel into equal parts of vinegar and stale beer, and rub it over lightly. If the chimneys and globes are much dimmed, dip a paper into the spirits of wine and rub over them, and then polish with newspaper. Ammonia is excellent for washing glasses, windows or mirrors. Use a tablespoonful to a quart of clear water or soap-suds.

To Clean Looking-glasses, first wash the glass all over with lukewarm soap-suds and a sponge. When dry, rub it bright with a buckskin and a little prepared chalk, finely powdered. To brighten gilt frames, take sufficient flowers of sulphur to give a golden tinge to one and one-half pints of water; boil in this water four or five onions, strain, and, when cold, wash with a soft brush any part that requires restoring. When dry it will come out as good as new. This will also prevent the flies from settling upon the gilding. To clean black walnut frames, wash them over lightly with a cloth dipped in cold tea.

When Chromos Require Cleaning, remove all dust with a feather brush, and wipe carefully with a soft chamois skin or fine linen cloth, very slightly dampened. If a little spotted or dull, a drop of oil on the chamois will remove the blemish. If the varnish is dull or rubbed off, re-varnish with thin mastic varnish. Do not hang paintings or chromos in a dark room, but never expose them to the direct rays of the sun. To clean an oil painting that is injured by dust, take the picture out of the frame, lay a coarse towel over it for ten or fourteen days, keep it continually wet until it has drawn out all the dirt; pass some linseed oil, which has been a long time seasoning, over it, in the sunlight, to purify it, and the picture will be as good as new.

Marble may be cleaned by mixing up a quantity of the strongest soap lyes with quicklime to the consistency of milk and laying it on the marble for twenty-four hours; clean it afterwards with soap-suds; here is another—mix with a quarter pint of soap lyes, half a gill of turpentine, sufficient pipe-clay and bullock's gall to make the whole into a thick paste; apply with a soft brush, and when dry, a day or two after, rub off with a soft rag. Or take two parts of soda, one of pumice-

stone, and one of fine chalk, sift through a sieve, make into a paste with water, rub over the marble, then wash with soap and water. All of these are good, and one can select the one most convenient to themselves.

If there are iron stains upon marble, they can be taken out by moistening them with vitriol or oxalic acid. If they do not come out readily, leave the acid on for half an hour. Grease spots can be taken out by spreading on them a paste made of lime, pearl-ash and water, leaving it for a few hours, when it must be renewed if it has not accomplished its work. If there is an uncovered marble hearth in the room it should be washed clean in soap-suds and then wiped dry. After that it should be rubbed with a flannel dipped in oil—linseed oil is the best—and wiped with a clean cloth.

To Remove Grease from Books, lay upon the spot a little magnesia or powdered chalk, and under it the same; set on it a warm flat iron, and, as soon as the grease is melted, it will be all absorbed, and leave the paper clean,

To clean and restore the elasticity of *cane chair bottoms*, turn the chair bottom upward, and with hot water and a sponge wash the cane; wash well, so that it is well soaked; should it be dirty use soap; let it dry in the air, and it will be as tight and firm as new, provided the canes are not broken. Matting can be cleaned in the same way, or with salt and water.

To Clean the Silverware take two spoonfuls of ammonia, one of sal soda, and a small piece of soap; put in a pint of rain water; put pieces of silver in and set on the stove till it comes to a boil; or, if very dirty, boil them until they are clean, then rinse in clean water, wipe dry, and rub with chamois skin.

To Clean Brass, rub with strong vinegar; wash off with hot water to remove the acid, and finish with dry whiting; another equally as good is to take the water potatoes have been boiled in (peels and all); strain the water and wash the brass in it.

Rub Steel with equal parts of sweet oil and turpentine, and thicken it to a paste with emery powder. Rub it on the steel with a bit of flannel, and rub dry with chamois leather. If all the rust has not disappeared, use emery powder dry on a flannel. To remove rust from knives, cover them with sweet oil, well rubbed on, and after two days take a lump of fresh lime and rub till the rust disappears.

Hartshorn, diluted with one-third water, will remove *mildew stains*; or this is good—mix soft soap with starch powdered; half the quantity of salt and a piece of lemon, and lay it on both sides with a paint brush; let it be in the open air—the sun is preferred—till the stain is removed.

For Furniture Polish, take two parts sweet oil, one part alcohol; shake well before using. Apply with soft cotton cloth and rub dry, the more rubbing the better. If this mixture has stood for some time add

more alcohol. This will clean and improve the appearance of any kind of furniture: Or, equal proportions of turpentine, linseed oil, and vinegar, thoroughly applied and then rubbed with flannel.

Winter Flannels that are to be put away for the summer, are often found to be yellow and ugly looking in the spring, but they can be improved in color if washed in this way: Put half a pound of good bar soap, shaven up fine, into four gallons of warm (not boiling) water, and add to it a tablespoonful of aqua ammonia and same quantity of turpentine; put in the flannels and dip them up and down in the water for fifteen minutes; then rinse in clear bluing water.

In the Kitchen all the pans and tinware should be boiled in a boiler of clean suds, and afterward dried and polished. Kettles and all the iron ware should have a good cleaning, and rubbing with sand. Sinks, drains, and all places that are in danger of becoming sour or impure, should be thoroughly cleansed with carbolic acid and water. Copperas and chloride of lime are good disinfectants.

Last, but not least, *clean the cellars*. Wash the walls and beams with a good coat of whitewash, in which enough copperas has been dissolved to make it yellow; then scatter copperas all over the floor and in the corners. This will make the cellar perfectly sweet and it will keep so all summer, if care is taken after it is once clean. The cellar should be opened during the middle part of the day and a good circulation of air kept through it all the time, as a close pent up cellar will keep a house unhealthy.

CLEANING WALLS.

Before putting fresh paper on walls the old paper should be carefully removed by wetting it with saleratus water, when it will fall off easily. The walls should be brushed over with a weak solution of carbolic acid, which will drive away insects and sweeten the walls. The Chinese often remove plaster from old houses and replace it with new, and are paid for their trouble in the value of the old plaster for fertilizing purposes.

If there is too much whitening on the wall, take a scraper about three inches wide, with handle; wet the wall with clean water and scrape. After getting off all the old whitening, give the wall a thin coat of glue sizing, made by dissolving common glue in water. A little alum in the paste will help it greatly.

Or to one gallon of soft water use one pint of rye flour, half an ounce of white glue and one ounce of alum. The glue and alum are to be dissolved, of course, and the flour is put into the water while cold, and put over the fire and stirred until boiling hot; pour in the solutions mentioned. Scrub the wall thoroughly with a stiff broom, dust off, and it is ready for papering. If the paste in cooling becomes thick, thin it with boiling soft water until very thin.

A GOOD AND CHEAP WHITEWASH.

Few people know how easily whitewash is made and how valuable it is when properly applied. It not only prevents the decay of wood, but is greatly conducive to the healthfulness of buildings, whether wood or stone. Out-buildings and fences, when not painted, should be supplied once or twice a year with a good coat of whitewash, which should be prepared in the following way: Take a clean, water-tight barrel or other suitable cask, and put into it about half a bushel of lime; slack it by pouring water over it boiling hot, and put in a sufficient quantity of water to cover it five inches deep, and stir it briskly till thoroughly slackened; when the slackening has been thoroughly effected, dissolve it in water and add two pounds of sulphate of zinc and common salt. These will cause the wash to harden and prevent the cracking, which gives an unseemly appearance to the work. If desirable a beautiful cream color may be given to the above wash by adding three pounds of yellow ochre, or a good pearl by lead, lamp, vine or ivy black. For fawn color add four pounds of umber; Turkish or American—the latter is the cheapest—one pound of Indian red, and one pound of common lamp-black

MOTH EXTERMINATORS.

The worst month for moths is said to be June, and before that time all articles likely to be molested by them should be securely packed away. Fortunately furs, which are the most difficult thing to protect from the moth, are also the first which may be laid aside for the season. Before this is done have them beaten thoroughly, *i. e.*, whipped well with a small rattan, which is what furriers use for the same purpose. Then examine the felt carefully, and where you find the hairs matted tightly together, part them and wet the spot thoroughly, yet daintily, so as not to touch the adjacent hair, with spirits of ammonia. After this, fold the garment, with layers of newspapers between each fold, and gum camphor sprinkled on the fur; and, finally, either sew the bundle in an old sheet or wrap it in newspapers, pasting the edges. If this is done carefully and speedily, you may rely with comparative certainty that your goods are beyond reach of the small destroyer. The best moth-proof chests are those made of red cedar, to the odor of which the insect has an unconquerable aversion, and the camphor-wood chests which seamen bring from the East Indies. Cedar packing trunks are made like the ordinary packing trunk, lined with a thin veneering of cedar, which, though less than the eighth of an inch thick, fits closely in every crack and corner, and renders the trunk at once moth-proof and air-tight. No camphor is needed in such a chest; only be careful to see that no traces of moths are in the garments before packing; and lay away smoothly with newspaper layers between each stratum

of clothes as an additional precaution. Paper barrels with close-fitting heads form another effectually moth-proof case. The paper of which these are made is thoroughly impregnated with coal tar, and whatever is put into them is practically safe from the incursion of the moth miller. Tar paper is sold by the sheet as a moth preventive, and any one may make for herself a moth-proof chest by lining an ordinary packing-box with this paper, putting a layer also under the lid. The odor is overpowering, and no right-minded moth will crawl over it in search of a place to deposit her eggs. No matter how many cracks and nail holes there may be in the box, if the tar paper lines them all its contents are safe. But inside of the lining of tar paper there should be one of newspapers of several sheets thick, since in warm weather especially the black tar paper stains badly. Common newspaper is also a valuable moth preventive. The moth miller is said to dislike printer's ink, and while the paper opposes no obstruction to the ravages of moths already in the garment, it will if unbroken and pasted at the edges, effectually keep them out. For additional security it is wiser to lay the parcel away in a closed trunk, but where packing chests run short, it is generally safe to put them on shelves in a mouse-proof closet, the danger being that the mice may cut the paper, and the moth miller thus affect an entrance. In the case of valuable furs about which there is cause for uneasiness, examine them three weeks after storing. The eggs of the moth miller hatch out in from fifteen to twenty days, and the moth at once begins its destructive work. Therefore, by this second inspection, assurance may be made doubly sure.

Carpets keep best on the floors with crash over them and bits of camphor under the edges. It is where the carpet is folded under, where the foot does not tread, and under heavy pieces of furniture that the moth usually makes its nest, and where it must be looked for. A hot flat-iron and a wet cloth is sufficient to destroy them in an ingrain and Brussels carpet, pressing the carpet with the iron through the wet cloth; but for a Wilton or Axminster, the one safe and speedy method is to send it to the steam-cleaner, whose process will effectually destroy the moths. Next to this is the use of the hot iron and wet cloth, which must be applied on the wrong side of the carpet, since the thick pile on the right side is not easily penetrated by the heat. If carpets are taken up during the summer it is wiser not to beat them before putting them away, provided, of course, that there are no moths in them. Moths can also be kept out of carpets by having the floor washed in strong suds, in which borax has been dissolved at the rate of a tablespoonful to a pail of water, and after dusting black pepper on the edges tack the carpet down again. By this means moths are kept away, and as corners and folds are their favorite hiding places they are searched out and destroyed.

Ingrain and other carpets after being taken up can be brightened in color by sprinkling a pound or two of salt over their surface and sweeping carefully. It is usual to occasionally wipe off the carpet with borax water, using a wet flannel and taking care not to wet the carpet but only dampen it.

If the moths are in the furniture, thoroughly beat them with sticks, and if the goods are such as it is possible to do this, saturate with kerosene. If furniture, take a sharp stick and get them out of every crevice; beat it well, and if this is done each week they will not do much damage. Newspapers under a carpet will also keep out the moths. The lint which accumulates at the head of flounces and under the folds of plaiting form admirable moth nests; therefore winter dresses should be carefully dusted before putting away. Garments which are to be made over should be ripped apart; they keep fresher, are easier to pack, may be more readily cleaned, and, last, but not least, are all ready for work in the fall.

THE CARE OF CLOTHING.

A clothes brush, a wisp broom, a bottle of ammonia, a sponge, a hand brush, a cake of erasive soap, a vial of alcohol, should form a part of every toilet. After all dust has been removed from clothing, spots may be taken out of black cloth with the hand brush dipped in a mixture of equal parts of ammonia, alcohol and water. This will brighten as well as cleanse. Benzine is useful in removing grease spots. Spots of grease may be removed from colored silks by putting on them raw starch made into a paste with water. Dust is best removed from silk by a soft flannel from velvet with a brush made specially for the purpose. If hats and bonnets when taken from the head are brushed, put away in boxes and covered up, instead of being laid down anywhere, they will last a long time. Shawls and all articles that may be folded should be folded when taken from the person in their original creases and laid away. Cloaks should be hung up in place, gloves pulled out lengthwise, wrapped in tissue paper, and laid away; laces smoothed out nicely and folded, if requisite, so that they will come out of the box new and fresh when needed again. A strip of old black broadcloth four or five inches wide, rolled up tightly and sewed to keep the roll in place, is better than a sponge or a cloth for cleansing black and dark-colored clothes. Whatever lint come from it in rubbing is black and does not show. When black cloths are washed, as they may often be previous to making over, fresh clean water should be used, and they should be pressed on the wrong side before being quite dry. If washed in water previously used for white clothing they will be covered with lint.

There are many means of erasing grease spots. Bread crumbs rubbed on the greasy spot will take it out. Dissolve in a quart of water

four ounces of castile soap, add four ounces of ammonia water and an ounce of ether and glycerine. The mixture should be bottled as soon as made and should be kept from the air, as the ammonia and ether are very volatile and will soon escape if the bottle is not kept tightly corked. Another method is to put on powder of French chalk and place a piece of blotting paper over it; then pass a hot iron over the blotting paper. You can get any amount of oil or grease off a carpet or woollen stuff, by applying dry buckwheat plentifully and faithfully. Alcohol and spirits of turpentine will remove tallow and oil from garments if applied before the oil has become dry and hard. Spirits of turpentine will clean greasy coat collars or lapels. A teaspoonful of ammonia and alcohol, well mixed, will remove grease; wet a bit of woollen cloth or soft sponge in it and the grease, if freshly dropped, will disappear. If the spot is of long standing it may require several applications. In woollen or cotton the spot may be rubbed when the liquid is applied, and also in black silk, though not hard. But with light or colored silk, wet the spot with the cloth or sponge with which the ammonia is put on, patting it lightly. Rubbing silk, particularly colored silk, is apt to leave a whitish spot almost as bad looking as the grease spot.

HUSK MATS AND BEDS.

Select the husks carefully, taking the best and strongest ones and not using the soft inside ones. Scald a quantity at a time with hot water to make them soft and pliable, squeezing them out well when ready to plait them. It is best always for two to work at it, as one can pick out the husks and bunch them while the other plaits them together. Put three husks in a bunch, pulling the thick lower ends evenly together. To begin plaiting, take three rather small bunches, and placing the thick ends even, tie them tightly together about two inches below. Plait them over each way once, and put another bunch in; plait over from each side again, and add another bunch, leaving the thick ends loose about two inches every time—that is, in plaiting the bunches in, the thick ends must be laid that far back from where the bunch will be fastened in by the plait. When enough has been plaited for a mat, the ends must be tied tightly together. For sewing them have a large bent needle about five inches long, called a saddler's needle; thread it with stout twine, and beginning at the first end of the piece, shape it into a round or an oval mat. The loose ends are, of course, for the top of the mat. After it is sewed together the tops may be slitted fine with a fork, but it is not essential. They must then be dried thoroughly on both sides, after which, if they have been plaited tightly and well sewed, they may be expected to do two or three years' service.

Those who have never slept on husk beds ought to try it; they are clean, sweet and healthy, and much cooler for summer than a mat-

tress. They should be taken at the time of husking and stripped quite fine, dried in the sun and put in a ticking mattress. These can be washed each year, and then one is always sure of a clean, sweet bed. Those who do not live in the country, and cannot make these beds themselves, can purchase the husks at any furniture dealers. Husks are good filling for divan pillows, and also make a good cushion for the couch itself.

KNITTING, CROCHET AND LACE.

INSTRUCTIONS TO BEGINNERS.

The first process is casting on. Hold the end of the cotton between the first and the second fingers of the left hand, bring it over the thumb and fore finger and bend the latter to twist the cotton into a loop, bend the needle in the loop; hold the cotton attached to the spool between the third and little fingers of the right hand, and over the point of the forefinger; bring the thread round the needle by the slightest possible motion; bend the needle towards you, and tighten the loop on the left hand finger, in letting it slip off to form the first stitch. Now take that needle with the loop on it in the left hand and another in the right. Observe the position of the hands. The left hand needle is held between the thumb and second finger, leaving the forefinger free to aid in moving the points of the needles. This mode of using the forefinger instead of employing it merely to hold the needle, is the great secret of knitting without looking at the work, for so extremely delicate is the sense of touch in this finger that it will, after a little practice, enable you to tell the sort of stitch coming next, in the finest material, so that knitting becomes merely mechanical.

Insert the point in the loop, bringing it behind the other needle, slip the thread around it, bring the point in front and transfer the loop to the left hand needle without withdrawing it from the right hand. Repeat the process for any number of stitches required.

KNITTING STITCHES.

Plain Knitting: Slip the point of the right hand needle in a loop, bring the thread round it, and with the forefinger push the point of the needle of the loop, so that the thread just twisted round forms a new one on the right hand.

Purling: The right hand needle is slipped in the loop in front of the left hand one, and the thread, after passing between the two, is brought round it; it is then worked as before. The thread is always

brought forward before beginning a purled stitch, unless particular directions to the contrary are given.

The Mode of Making Stitches: To make one, merely bring the thread in front before knitting, when, as it passes over the needle, it makes a loop; to make two, three or more, pass the thread round the needle in addition, once for two, twice for three, and so on.

To Decrease: Take one stitch off without knitting; knit one, then slip the point of the left hand needle in the unknitted stitch, and draw it over the other. It is marked in directions D 1. To decrease two or more, slip one, knit two, three or more together as one, and pass the slip stitch over.

The Way to Join Around: Four or five needles are used in round work, such as socks, stockings, etc. Cast on any given number of stitches on one needle, then slip another needle in the last stitch before casting any on it; repeat for any number. When all are cast on, knit the first two stitches off on to the end of the last needle. One needle is always left unused in casting on for a round.

The Way of Joining the Toe of a Sock, or any similar thing: Divide all the stitches on to two needles, hold both in the left hand as if they were one, and in knitting take a loop off each one, which knit together.

To Cast Off: Knit two stitches with the left hand needle; draw the first over the second, knit another; repeat. Observe that the row before the casting off should never be very tightly knitted.

To Knit Three Stitches Together, so that the center one shall be in front: Slip two off the needle together, knit the third, and draw the others over together,

To Raise a Stitch: Knit the bar of thread between the two stitches as one. The abbreviations used are K, knit; P, purl; D, decrease; K 2 T, knit two together; P 2 T, purl two together; M 1, make one. Take care to have needles and cotton, or wool, that are suitable to each other in size. The work of the best knitter in the world would appear ill done if the needles were too fine or too coarse. In the former case the work would be close and thick; in the latter it would be too much like a cobweb.

Twist Stitch is made by knitting four back part of the loop; put the right needle in behind the left, pass through the loop from right to left much the same as in purling, only in purling the needle is passed through front part of loop.

To cast over: To bring the cotton forward around needle.

To narrow: Lessen by bringing two stitches together.

To seam: To knit a stitch with the cotton before the needle.

To widen: To increase by making a stitch, bringing the cotton round the needle and knitting the same when it occurs.

A plain row: That composed of simple knitting.

To rib: To work alternate rows of plain and purl knitting.

A Loop Stitch: Made by bringing the cotton before the needle, and in knitting the succeeding stitch will again take its own place.

To slip or pass a stitch: To change it from one needle to the other without knitting it.

When it is necessary to cast off and continue a row on a separate needle, run a coarse thread through the cast off stitches, so that they may be easily taken up.

Welts are rounds of alternate plain and pearled stitches done at the top of stockings to prevent their curling up or twisting.

Be careful to knit neither too tight nor too loose, and with needles free from rust.

CROCHET STITCHES.

Single Stitch or S. C.—Put the hook in a stitch of the work, bring the cotton through in a loop, and also through the loop on the hook.

Double Crochet or D. C.—Put the hook in a stitch, bring the cotton through; take up the cotton again and bring it through the two loops.

Treble Stitch or T. C.—Turn the cotton around the hook, put it in a stitch, bring the cotton through; then take it up and bring it through two loops twice.

Long Stitch or Long Treble—Turn the cotton twice around the needle, work as in treble stitch, bringing the cotton through two loops three times.

It is probably unnecessary to explain "chain" stitch, as it is the foundation of all crochet, and is only a straight series of loops, each drawn through the preceding one.

FANCY STITCHES.

Bee Stitch—For a purse cast on sixty stitches, twenty on each needle. Knit two rows plain. Third row, bring the silk forward, slip on stitch; knit the next and pull the one you slipped over it; knit the next—pearl the next—proceed thus one round. The next round knit plain, and so on, alternating each round. Two colors may be used, knitting six or eight rounds of each.

Embossed Diamond Stitch—Cast on any number of stitches, divisible by seven. Knit first row plain. Second row, pearl one, knit five, pearl two and repeat one round. Third row, knit two, pearl three, knit four, and so on to end of row. Fourth row, pearl three, knit one, pearl six to end. Fifth row, knit plain. Sixth row, pearl two, knit two, pearl five. Seventh row, knit two, pearl four, knit three. Eighth row, knit six, pearl one. Ninth row, reverse above, pearl six, knit one. Tenth row, knit five, pearl three, knit four. Eleventh row, knit three, pearl two, knit five. Twelfth row, plain and complete the pattern.

Embossed Hexagon Stitch—Cast on any number of stitches divisible by six. Knit first row plain, second pearled, third plain; fourth row, knit four, slip two all round; fifth row, pearl, slipping the slipped stitches; sixth row, knit plain, slipping the stitches as before; seventh row, pearled, still slipping the stitches; eighth and ninth, knit plain and pearled, still slipping the stitches; tenth row is pearled, and you take the slipped stitches; next row knit plain, the last pearled and completes the pattern. In beginning the next, pearl a row, slipping the fifth and sixth stitches so they shall be in the center of the previously worked pattern, then proceed as before.

Fantail Stitch—Cast on any even number of stitches, a loop is to be made by throwing the thread over the needle, then knit one, throw the thread over, knit one; the two last stitches knit plain; narrow at the commencement and conclusion of each row, at the second and third stitch until you have reduced it to the original number; cast on usually fourteen stitches.

French Stitch—Cast on in fours, have two over. First stitch is pearled; put thread back and knit two together. Form a new stitch by bringing the thread forward and knitting the next stitch; bring thread forward and pearl the last stitch which finishes the pattern. Do the same next row; at the end throw thread back; knit two together, bring thread forward and knit last stitch plain.

Lace Wave Stitch—Any even number of stitches. Slip one, knit one, make one narrow by knitting two together; knit one, make one, narrow to the end of row. Second row, knit plain; third row, knit two, make one narrow, two in one, then knit one and narrow as before to the end; next row, knit plain; fifth row, knit three and proceed as in first row; sixth row, knit plain; seventh row, knit four stitches plain, then proceed as before; eighth row, knit plain; ninth, knit five plain and proceed as above to end. Two rows of plain knitting complete the pattern.

Moss Stitch—Any even number; slip first stitch; bring thread forward and pearl the second; repeat to the end. The next row is worked so that the stitches knit plain in the first row are pearled in this.

Honeycomb Stitch—Knit one, slip one, knit two together; second row, plain; third, repeat first row. This is pretty for small shawls, as is also the diamond and hexagon stitches, adding a fringe and border.

Fly Stitch—Make a chain length wanted, crochet one, double into every third chain until the end is reached; do not break off, but return, holding the same side of the work towards you as in Afghan. Start by making four chain stitches; take off first loop on hook; make one chain; take off two; continue making one and taking off two to end of row. Third row, draw a loop through the first open space, a second through the perpendicular stitch and a third loop through the second open space;

take off the three last stitches together and make one; continue to end of row, working the three last stitches into the loop made with four chain stitches. These rows form a complete pattern and can be repeated until the work is the size required.

Star or Fan Stitch—can be worked either the short or long way and the wool has to be broken off at the end of each row. Make a chain the length required. First row, raise four stitches in usual way for common Afghan stitch. This makes five loops on hook; pull wool through all five, one chain.* Raise a stitch in Afghan by putting hook through small hole formed by this last one chain, raise a second loop by inserting hook through the back part of next stitch, now raise the next chain stitch of foundation row, the last stitch having been part of first "fan." You have now four loops on hook; raise next chain, pull the wool through all five loops and work one chain to complete it. This ends second star. Repeat from * to end of row. Second, join wool by one double, three chain, raise two stitches of chain in Afghan, raise one over the first star of last row, and one in the hole formed by the one chain, which completed the first fan of first row. You have now five stitches; pull the wool through all five and complete the fan by one chain. *Insert hook in through hole formed by one chain just made, and raise one Afghan stitch; raise the back part of next stitch which is the last stitch of preceding fan, raise the next stitch and the fourth into the center of fan of preceding row, fifth into the circle of one chain of same fan, draw wool through all five at once and make one chain. This completes second star or fan. Repeat from star to end of row. Every row is like the second.

LACE STITCHES.

Princess, or modern point lace, has been very much in vogue for the past few years, and is very delicate and lady-like employment for feminine fingers.

The materials required for this work are linen braids of suitable width, and fine linen thread, and as it is made of linen, if the stitches are worked with evenness, there is no reason why it should not be as valuable as real point lace. We have the same stitches, such as point de Venise, point de Bruxelles, point d'Angleterre, etc.

It is best to begin with a small piece of work, as a butterfly or leaf, containing six or eight of the principal stitches. Get a pattern and tack the braid neatly on the outline, then fill in with the stitch designed on the pattern.

One of the most desirable stitches is the spider web. This is worked with a fine thread and sharp needle. Fasten a number of threads across—say six or eight, twist each strand back—when you come to the last twist back to the center only—run the thread three or four times

under, and over, the alternate strands, then twist down the last strand and fasten off.

Point de Bruxelles is simply the ordinary button-hole stitch, which is worked on the edge of the braid. The stitches should be taken about fourteen to the inch and worked from left to right.

A handsome lace for evening dresses can be made in this wise: Take white paper the width the lace is to be, draw a lace pattern on it, baste Brussels net (either black or white) on the pattern and follow the marks, which, of course, show through the net, working in with colored silks. There is no necessity of drawing a long pattern, as a few scallops can be finished and the pattern unfastened from that and used again. Collars and cuffs can be made the same way, or done on satin instead of the net, and finished with lace on the edge.

NETTING STITCHES.

The beauty of netting consists in its firmness and regularity. All joints in the thread must be made in a very strong knot, and, if possible at an edge, so that it may not be perceived. The implements used in netting are a netting needle and a mesh. In filling a netting needle with the material, be careful not to make it so full that there will be a difficulty in passing it through the stitches. The size of the needle must depend on the material employed, and the fineness of the work. Steel needles are employed for every kind of netting except the very coarsest. The fine meshes are usually also of steel; but as this material is heavy, it is better to employ bone or wooden meshes when large ones are required. Many meshes are flat, and in using them the width is given.

The first stitch in this work is termed *Diamond Netting*, the holes being in the form of diamonds. To do the first row, a stout thread, knotted to form a round, is fastened to the knee with a pin, or passed over the foot or on a hook, sometimes attached to a work cushion for the purpose. The end of the thread on the needle is knotted to this, the mesh being held in the left hand on a line with it. Take the needle in the right hand, let the thread cover the mesh and the third finger, bring it back under the mesh, and hold it between the thumb and first finger. Slip the needle through the loop over the third finger, under the mesh and foundation thread. In doing this a loop will be formed, which must be passed over the fourth finger; withdraw the third finger from the loop, and draw up the loop over the fourth gradually until it is quite tight on the mesh. The thumb should be kept firmly over the mesh while the stitch is being completed. When the necessary number of stitches is made on this foundation, the future rows are to be worked backward and forward.

To Form a Round the first stitch is to be worked immediately after the last, which closes the netting into a circle.

Round Netting is very nearly the same stitch, the difference is merely in the way of putting the needle through the loop and foundation or other stitch. After passing the needle through the loop it must be brought out and put downwards through the stitch. This stitch is particularly suited for purses.

Square Netting is exactly the same stitch as diamond netting, only it is begun at a corner on one stitch and increased (by doing two in one) in the last stitch of every row, until the greatest width required is attained. Then by netting two stitches together at the end of every row, the piece is decreased to a point again. When stretched out all the holes in this netting are square.

Square and Diamond Netting are the most frequently used and are ornamented by patterns darned on them in simple darning or in various point stitches; in the latter case it forms a variety of the sort of work termed guipure. Stitches in netting are always counted by knots.

AFGHANS.

This requires twelve ounces of blue single zephyr and one Afghan needle. Make a chain of 115 stitches, then turn and long crochet into each stitch; that makes the first row. Row No. 2, long crochet into five stitches, then make a chain of five, and long crochet into the sixth stitch, then long crochet four more—making five in all—then the chain again, and so on, you will then have twelve rows of stitches and eleven spaces.

Row No. 3, the same as No. 1, Row No. 4, the same as No. 2, and so on, every alternate row having the spaces, and be sure that they come exactly above each other; work in this way until it is about square. Then crochet a border of ten rows of shells all around it; then run ribbon in and out through the spaces, finishing at each end with a loop or very small bow. It requires about a whole piece of ribbon, of either blue or white.

A Couch Spread, or Afghan, can be made in this way: Take Germantown or zephyr; cast on thirty-three stitches—first row, knit across twice; second row, seam; third, narrow first two stitches, knit three, thread over, knit one, thread over, knit three, narrow twice, knit three, thread over, knit one, thread over, knit three, narrow twice, knit three, thread over, knit one, thread over, knit three, narrow last two, seam back, and begin again by narrowing first two, knit three, etc.

BABIES' BOOTS.

Materials: One ounce of white single zephyr, one ounce of colored and two knitting needles. Cast on eighty stitches of the colored and knit ten times across, making a stitch at the beginning of each needle; you will now have ninety stitches, then knit plain back and forth twelve

times, now knit thirty-six stitches, knit two together, knit fourteen, then two together, then thirty-six, now knit back again thirty-six.

Now take the white zephyr and knit sixteen stitches, knitting two together for the last turn and knit the sixteen again, knitting two for the last as before. Knit in this way four with the white, two with the blue, then with the white again, and so on until you have twenty-one stitches on each side, instead of the thirty-six you started with. You will now have five rows of white and five rows of blue. The last time you knit with the blue go across the needle and break your thread and tip on the white.

You have now fifty-eight stitches on your needle, knit plain six times across, then put your thread over and knit two together, across the middle, then begin to seam, seam two and knit two, just as you would for pulse warmers, until it is about half a finger deep, then bind off; now sew them up on the wrong side, crochet a row of shells around the top, run a narrow ribbon through the row of holes and tie in a bow on top, and you have a pair of shoes dainty enough for any baby. In sewing them together, gather them a little at the toe, to makè rounding.

CHILDREN'S CAPS AND BONNETS.

Bicycle Cap.—Use a mixed wool and No. 11 hook. The cap is worked in rounds, not rows. Make a chain of six stitches, and work ten stitches in treble crochet in the ring, then work round for seven rounds of treble crochet. As you begin the sixth round there should be 102 stitches; before you finish the seventh round you must decrease fourteen stitches, leaving eighty-eight. Then do three rows of open treble stitch, two chain, miss one loop, and finish off leaving a straight edge. For the turned-up part then do a row of seventy-nine treble stitches working the other way, and it is then finished in star pattern.

Sailor or Fireman's Cap.—This is suitable for children's wear, or even for young ladies at lawn tennis. It is done in double Berlin, of a dark navy blue color, and a large wooden crochet needle. Make a chain of eight stitches, join and work ten stitches into the ring in double crochet, then proceed onward in rounds, not rows. The second row, work two stitches into every stitch, putting the hook through both stitches of the chain; then work for the third row two stitches into every third. The top consists of fourteen rows, and requires to be increased with great care, so as to keep it perfectly flat. After the fourteenth row, when there should be seventy-four stitches, do one round plain, and begin decreasing for four rounds till there are fifty-seven stitches; then three rounds of single crochet, one round of double crochet, and three more rounds of single crochet, which finishes the band of the cap with fifty-seven stitches as you began it. A silk ball or pompon is placed in the center of the crown.

Neapolitan Fisherman's Cap.—This cap is made of single Berlin wool, in stripes of red and blue, and No. 8 bone needle. The stitch is double crochet, the hook being put through both stitches of the chain. The work is done in rows, and each stripe consists of six rows of the same color. The first stripe is blue; make a chain of four stitches, join, and work twelve double into the loop. Second row—Two stitches into each stitch. Third row—Work two into every alternate stitch. Fourth row—Two into every third stitch. Fifth row—The same. Seventh row—Begin with red and increase four stitches in each row. Increase very gradually, henceforth, keeping a pointed shape for six stripes, ending with red and beginning with blue; there should then be ninety-three stitches. The rest of the cap for eight alternates of blue and red rows is not increased. The fourteenth stripe is red. Then turn the cap around and work the other way round, for the turn over in blue for thirty-two rows. Turn up half of this length and iron flat. The top is finished by a thick tassel of red wool.

Tam O'Shanter Bonnets—Materials: Two skeins of four-threaded fleecy wool; bone-hook, No. 10. Make three chains, and unite. Work in rounds of treble crochet, increasing by working two stitches in one whenever necessary, so as to keep the work flat until your round piece measures eleven inches. Now begin the under part. Mark the last stitch of the last circle by a bit of white thread. First and second rounds, plain treble crochet; third round, three treble (decrease, which means miss one); fourth round, five treble (decrease); fifth round, nine treble (decrease); sixth round, six treble; decrease seventh; decrease every twentieth stitch, and then do three rounds plain. Finish with a round of one double crochet and two single, just to steady the edge.

KNITTED BALLS.

Cast on thirty stitches; knit one plain row, turn back, knit twenty-three stitches, cast the thread over and knit back, leaving seven stitches at the end on the needle; knit back, leaving six at each end, then five, then four, then three, then two, then one. This makes one quarter. This size takes nine quarters. Use three colors, red, white and blue, and it will be very pretty. Sew it up at the side and one end, and fill.

COUNTERPANES.

The materials required are No. 8 or 10 knitting cotton and two knitting needles of proper size. It is knit in "shells" and then sewed together.

Cast on forty stitches, first row, knit plain.

Second. Take off first stitch, narrow, make a stitch by putting the thread over the needle, narrow, make one, and so on across the needle.

Third. Knit across plain.

Fourth. Knit four plain, seam except the last four, which knit plain.

Fifth. Four plain, narrow twice, make one, narrow one, make one, till only six remain, then narrow once and knit four plain.

Sixth. Four plain, seam all but the last four; knit those plain.

Seventh. Four plain, narrow, the rest plain till the last six, narrow and knit four plain.

Eighth. Like the seventh.

Ninth. Four plain, seam to the last four, which knit plain.

Tenth. Four plain, narrow; plain to the last six, narrow, knit four plain.

Eleventh. Four plain, seam to the last four, which knit plain.

Twelfth. Like the eleventh.

Thirteenth. Four plain, narrow, plain till six are left, narrow, and knit the rest plain.

Fourteenth. Four plain, seam all but last four, knit plain.

Fifteenth. Four plain, narrow, knit plain till six are left, narrow, knit plain.

Sixteenth. Like the fifteenth.

Seventeenth. Four plain, seam all but last four.

Eighteenth. Four plain, narrow, plain, etc.

Nineteenth. Four plain, seam, etc.

Twentieth. Like nineteenth.

When one has gone so far it is easy and plain to go on.

The shell begins with two rows of holes; the other two sides have a border four stitches deep; the center is ridged in three stripes across by alternate seaming and plaining. The outline is in graceful curves, and when sewed together it forms a beautiful spread.

CHILDREN'S KNIT DRESSES.

For a child three or four years old, buy four skeins of the very best Germantown yarn (it is as soft as zephyr and wears better); have one skein two shades darker than the others, and one two shades darker still than that—Nos. 4, 6 and 8 of scarlet make a handsome one. Have two needles about twelve inches long, with a knob on one end (so the work will not slip off) and about one-eighth of an inch thick. You can judge of the size by buying one on rule or tape measure. You can get them made of large wire at the tin shop.

Cast on 320 stitches of the darkest shade; knit the first row plain across, seam all the second row, knit plain the third. The pearl side is the right side. Fourth row—knit the first stitch, take up a loop and knit it to make a stitch, knit two; now you have four. Slip off the next without knitting it; narrow the next, bind the one you slipped over the one you narrowed; knit three, put thread around the needle to make a stitch, knit one, put thread around again, knit three, slip one, narrow,

and so on across the needle; seam all the way back, knit the pattern row three times across and seam back; break the thread and join the next lighter shade; knit plain, knit plain again to bring the pearl on the right side; seam back, knit plain, begin the pattern again, knit nine scollops deep, then slip and bind it all off, sew it up; this is the skirt.

For the waist, cast on 170 stitches, knit eight scollops deep of one color, then knit forty stitches, bind off the next ten, knit seventy, bind off ten, knit forty. Take a darning-needle and twine, and slip off two of these parts on the string, knit one at a time until the three are knit three scollops deep, taking care to keep the pattern the same, then join all on one needle, and at the joining narrow twice every time across for three patterns deep, then narrow every four or five stitches down to seventy or eighty stitches and bind off. Set up sixty stitches for the sleeve, knit ten deep, sew up and in, sew on the skirt, finish all round with a crocheted edge, cut one thread where the button-hole comes, overcast the holes, and crochet covers for buttons. Put a large cord in around the waist and neck finished with balls or tassels.

EGG BASKETS.

A round cardboard box about twenty-two inches in circumference for the foundation. For an outside cover take shaded moss and bright green wool and make a band of looped knitting as follows: Cast on twenty-four inches; knit first row plain.

Second Row—Insert the right-hand pin into the first loop of next row; turn the wool three times over the pin and round the fore-finger, draw all three loops through in the ordinary way; knit one. Repeat to the end of row.

Third Row—Knit plain, taking the three loops of last row as one stitch; second and third rows are repeated until twenty-two inches are worked, then cast off, join round, sew neatly to the outside of the box and fill the outside of the box half full of wadding and then put in the lining.

For the moss which fills the inside, take single Berlin wool of the same shade; cast on twenty stitches, knit in stripes of plain knitting; steam stripes over boiling water, dry well, cut off the stitches on one side, unravel to within three stitches of the outer side; sew this fringe in bunches along the sides and bottom. This will make a useful addition to a breakfast table to keep the eggs warm, if they are well covered with the moss.

FRINGE AND BORDER.

Even number of stitches to depth required. Begin by making a stitch, laying the thread over the needle; put it through two loops and knit them as one; repeat to end of row, and continue until the strip is

as long as necessary. Cast off, letting from four to ten stitches fall from the needle to ravel out for the fringe. Narrower fringe may be made by reducing the number of stitches to eight or ten.

KNITTED HORSE REINS.

These are made by working with scarlet double zephyr wool over a crocheted chain as follows: Make a long chain for insertion, then, on a chain of thirteen stitches, work, passing over the first stitch a row of double on the front thread of the previous row, inserting the chain cord; at the end of the row, one chain,* turn the work, one slip stitch on the back thread of the previous row, without inserting the chain cord, at the end of the row, one chain; repeat from* till the reins are the required length. Now work over the loops formed by the chain cord along both sides of the reins as follows: *one double over the first loop, five treble over the following loop; repeat from *. This can be crocheted in long strips or knit on two needles, garter stitch.

LADIES' SILK HOSE.

These are knit like a common stocking, or in "railroad fashion." There is a silk knitting thread sold for this purpose and for mittens, that comes in balls, but most people find it too soft and prefer the tightly twisted finer thread which comes in large skeins, weighing five ounces. Cast on twenty-eight stitches on the needles and knit away until you have a long, slender pipe (not at all like a stocking) about half a yard in length, or more if you require an extra length. Then knit round once, dropping every fourth stitch; these dropped stitches will run to the toe of the stocking, striping it in beautiful open work, and wide enough for even a large leg. After this the stocking, being as many stitches smaller as you have dropped, you knit about three inches at that size and then off. What! no heel, the reader may say. The stocking needs none, it shapes itself to the heel as do the wool ones that are made for children, from the woven bands introduced a season or so ago.

ANGORA HOODS.

These comfortable and serviceable little hoods are knit on two common coarse knitting needles. Three or four balls of Angora wool are required. As fast as this wool is knitted a fleece arises on it resembling soft white fur. For a very small hood set up ninety stitches or more to make a piece long enough to go around the child's face and meet under the chin. Knit back and forth, plain quarter stitch, until you have a piece wide enough to cover the top of the head. Then slip and bind off on each end, leaving not quite one-third of the original number of stitches in the center, to be knit back and forth for a crown piece. When the crown piece is long enough to fit exactly in the back, cast off

and with a needle and the wool sew the crown to the front on the wrong side. The fleece will cover up the seam. With a fine crochet hook make a border of small shells all around the head and run a ribbon in around the face and around the neck. By means of this ribbon you can draw the hood in to exactly fit the child. A pleating of fine lace all around and a bow of ribbon on top and in the back completes a warm, pretty little hood. Angora wool comes in white and gray. Children of all ages wear these hoods. Washing does not injure the white ones.

IMITATION CORAL.

Take two steel needles, No. 14, and a skein of coral-colored, narrow worsted braid. Cast on three stitches, take off the first and knit the other two in each row. Every row is exactly the same. Another way: Cast on three stitches, slip one, knit one. This makes a pretty necklace for a child's rubber ring or for catch-ups for short sleeves.

SAXONY INSERTION.

Cast on eighteen stitches. 1. Knit two; thread over twice, seam two together; knit ten; thread over twice, seam two together; knit two. 2. Knit two; thread over twice, seam two together; knit five threads over four times; seam four together; knit one; thread over twice, seam two together; knit two. 3. Knit two; thread over twice, seam two together; knit two; knit first loop, seam second, knit third; knit five; thread over twice, seam two together; knit two.

LADIES' KNIT JERSEYS.

No. 9 needle; merino wool. For the back—Cast on seventy-eight stitches; pearl three; plain three in ribs for one hundred and forty rows. One hundred and forty-first row—Knit eighteen stitches; now turn (these eighteen stitches form the shoulder straps); pearl the eighteen; knit them; turn and pearl them. You ought now to be beginning the row again, and this time you pearl; pearl the seventeenth and eighteenth stitches together; turn and knit back; turn and pearl back; knit a row, taking the sixteenth and seventeenth together; turn and pearl back, knit a row, taking the fifteenth and sixteenth together; turn and knit the row. Go on in this way, remembering always to decrease at the left side, at the end of every row, until you have done five ribs altogether. You should now leave on twelve stitches; cast off; these ribs should be crosswise, instead of lengthwise. Now begin to cast of the remaining stitches until you come to the last eighteen. Work this shoulder like the other. For the front part of vest you cast on seventy-eight stitches and knit one hundred and twenty-five rows. Begin the right-hand shoulder by pearling and make ribs as before, only this time you

do not begin to decrease at the left until you have done seven ribs. Reduce to twelve stitches; make eleven ribs and cast off. Cast off the rest of the stitches and proceed as before with the last eighteen for the fourth shoulder piece. Now sew up these two sides until you get to within twenty-four rows of the top of the front piece, which is the shortest. You must now join the rest with a gusset, which you form by picking up one stitch, knit it and turn; in every row you must now take up one stitch and rib them the same as the other part of the vest in three and three. Thus, the first row you leave one stitch, the next row two, the next row three and so on. When twenty-four rows are done, cast off. Sew up the shoulders and crochet a narrow border of small even holes, into which run ribbon. It is a good plan to pick up the stitches all along the shoulder strap and knit a few rows according to the depth of sleeve desired.

LADIES' LEGGINS.

For a grown person they require nine ounces of Germantown yarn. Cast fifty stitches on each of two needles, knit one and seam one for a finger in length; then knit what is called a brioche stitch; slip off the first stitch as though going to seam, taking care to have the thread toward you each time; knit two together, put the thread towards you and slip as before, knit two, etc., until you get desired length; then seam one and knit one, as at the top, a finger in length; slip half the stitches off each needle on to a thread; seam the remainder like ankle, without narrowing, for a covering to top of shoes; sew up at back; stay the stitches you have on thread; crochet a border around top and bottom; sew on a piece of elastic or enamel cloth to fasten under shoe. This is the same stitch our grandmothers used for knitting suspenders.

LACE FOR LINGERIE.

Use number forty thread and fine needles; set up seven stitches; slip off first one; knit the second one plain; put your thread over needle and narrow; put your thread over needle and narrow; put your thread over needle and knit last stitch; knit plain across the needle; slip off the first stitch; knit two stitches plain; put your thread over needle and narrow; put your thread over needle, knit last stitch; knit plain across the needle; slip off the first stitch; knit three stitches plain; put your thread over the needle and narrow; put your thread over the needle and narrow; put your stitch over needle and knit last stitch; knit plain across the needle; slip off first stitch and knit plain across; then narrow the first four stitches, which will leave two stitches; slip and bind them, which will leave one stitch; knit the other six stitches plain; this will make your scallop, and leave seven stitches to commence again. This makes a very durable trimming. Insertion: Cast

on nine stitches, take off a stitch, knit two, cast over and knit two together; knit one; cast over; knit two together; pearl one. Every row is the same.

LACE EDGING.

A pretty pattern in Saxony yarn to trim flannel with: Cast on thirteen stitches:

First row—Thread over and around needle; seam two together, thread over and around needle, seam two together, knit one plain, thread over, narrow two together, thread over, narrow, thread over, narrow, thread over, knit two plain.

Second row—Knit plain to four stitches, thread over and around the needle, seam two together, thread over and around needle, seam two together. Repeat this row alternately.

Third row—Thread over and around needle, seam two together, repeat, knit two plain, thread over, narrow, repeat twice, thread over, knit two plain.

Fourth row—Like second row.

Fifth row—Thread over and around needle, seam two together, repeat, knit three plain, thread over, narrow, repeat, repeat, thread over, knit two plain.

Seventh row—Thread over and around needle, seam two together, repeat twice, knit four plain, repeat twice, thread over, knit two plain.

Ninth row—Thread over and around needle, seam two together, repeat, knit five plain, thread over, narrow, repeat twice, thread over, knit two plain.

Eleventh row—Thread over, etc., seam two together, repeat, knit six plain, thread over, narrow, repeat twice, thread over, knit two plain.

Thirteenth row—Thread over, etc., seam two together, repeat, knit seven plain, thread over, etc.

Fifteenth row—Thread over, etc., seam two together, repeat. Knit the remainder of this row plain.

Sixteenth row—Slip and bind to thirteen stitches, knit eight plain, thread over and around needle, seam two together, repeat. This forms one point.

NARROW LACE EDGE.

This is nice for trimming underwear when knit of No. 40 thread. Cast on six stitches. First row—Knit three, thread over three times, narrow, knit one. Second—Knit two, knit first loop, seam second loop, knit third loop, knit three. Third—Knit across plain. Fourth—Knit across plain. Fifth—Knit across plain. Sixth—Take off first stitch without knitting, knit second stitch, slip first stitch over second, knit third stitch, slip second stitch over third stitch, knit the remaining five plain; this makes one scallop. Repeat from first row.

SILK OR YARN MITTENS.

This mitten is ribbed from wrist to finger tips, and fits as perfectly as a glove. The thumb is knit plain, and set in like plain mittens.

With seal brown, or black Saxony yarn or silk, and four fine needles, cast on seventy-two stitches, in three needles, knit three, and seam three, until you have a wrist an inch and a half long. Now commence the thumb. In the middle of the needle, where three stitches are knit, make a stitch (by picking up a loop) on each side of the center stitch, making five stitches instead of three. Widen in this manner every seventh time around, until you have twenty-one stitches for the thumb. Slip these twenty-one stitches off on a strong thread, make or cast in three stitches, join your work and finish the hand, knitting three, and seaming three stitches, until the end of the fingers is reached, then narrow off as quickly as possible, narrow every three stitches. Pick up the twenty-one thumb stitches with seven other stitches taken up where the thumb joins the hand, and knit the thumb plain, narrow it off as in plain mittens. Crochet a little border around the wrist.

CHILDREN'S PETTICOATS.

Cast on seventy-two stitches of ordinary Germantown wool for a breadth, of which three will be sufficient, and after having knitted plain about two-thirds of the length required, do the remainder in brioche stitch (over, slip one, knit two together), which draws it in sufficiently around the waist, or, if preferred, decrease on each side of the breadths by knitting the second and third stitch and the two before the last together, every tenth row. The petticoat might be knitted all in one, but it would be cumbersome. It is better to decrease each breadth than only at the back. In joining the breadths leave an opening at the back for plaquet hole.

Very pretty edging is made by casting on thirteen stitches.

PILLOW CASE EDGING.

Use Barbour's linen thread, No. 60, as it wears twice as long as that made from cotton thread, besides looking much better. It is an insertion and scallop combined, with a "beading" at each edge of the insertion. Every alternate row is knit plain, except the "beading," when the thread is passed twice around the needle, and two stitches seamed together every row.

Cast on twenty-nine stitches. First row—Knit two, thread over twice, seam two, knit two, thread over once, narrow, thread over, narrow, thread over, narrow, knit seven, thread over twice, seam two, knit two, thread over, narrow, thread over, narrow, thread over, knit one, knit one.

Third row—Knit two, thread over twice, seam two, knit three, thread over once, narrow, thread over, narrow, thread over, narrow, knit six, thread over twice, seam two, knit three, thread over, narrow, thread over, narrow, thread over, knit one, knit one.

Fifth row—Knit two, thread over twice, seam two, knit four, thread over, narrow, thread over, narrow, thread over, narrow, knit five, thread over twice, seam two, knit four, thread over, narrow, thread over, narrow, thread over, knit one, knit one.

Seventh row—Knit two, thread over twice, seam two, knit five, thread over, narrow, thread over, narrow, thread over, narrow, knit four, thread over twice, seam two, knit five, thread over, narrow, thread over, narrow, thread over, knit one, knit one.

Ninth row—Knit two, thread over twice, seam two, knit six, thread over, narrow, thread over, narrow, thread over, narrow, knit three, thread over twice, seam two, knit six, thread over, narrow, thread over, narrow, thread over, knit one, knit one.

Eleventh row—Knit two, thread over twice, seam two, knit seven, thread over, narrow, thread over, narrow, thread over, narrow, knit two, thread over twice, seam two, knit seven, thread over, narrow, thread over, narrow, thread over, knit one, knit one.

Twelfth row—Slip and bind until there are eight stitches left in the scallop, which knit plain, thread over twice, seam two, knit fifteen, thread over twice, seam two, knit two. This finishes one scallop.

SILK PURSES.

Materials required: A pair of No. 18 needles, three skeins of cardinal and two of old gold purse silk. Cast on one hundred and fifty-six stitches with cardinal; knit eighteen rows plain. Now take good silk, *put thread over, knit two together, repeat from * throughout the row; 20th row knit plain. Knit nine rows in this manner, then repeat the cardinal stripe. Alternate cardinal and gold stripes until the purse, when doubled, shall measure four and a half inches through the middle. Ordinary loose knitting about ten stripes. Draw the ends up tightly, sew the sides together, leaving a slit in the center in which to put the money, and finish with steel bead tassel at each end, and gilt rings.

RUGS AND MATS.

Take two yards of Brussels carpet, colors to suit the taste of the maker; cut in strips three inches wide and ravel; knit with carpet warp garter-stitch, three strips thirty inches wide and two-thirds of a yard long; put in a thread of raveled Brussels at every other stitch, every other row; when the three strips are done, sew together and line the whole with buckram or some kind of stiff canvas.

A very durable and handsome rug can be made by simply knitting

carpet rags, garter-stitch, in strips of a color and width to suit the fancy, and sewing them together. Sewing a strip across the ends, of the same color and width as the outside strips, will give the effect of a border. Two sticks a foot long and a little larger than a slate pencil will answer for needles.

This will also make a desirable door mat: Take scraps of woolen, two and one-half inches long and seven-eighths of an inch wide. A ball of the coarsest knitting-cotton. Large steel needles. Cast on thirty-seven stitches; knit garter-stitch; knit one piece in every stitch; knit backward plain. Knit three strips one yard and a quarter long each; sew the three strips together, and the door mat is finished.

GENTLEMEN'S SCARFS.

Knit a chain of eighty-four stitches, then knit six stitches, the seventh widen by knitting twice in one stitch; knit six again, then narrow by knitting two stitches together, so on across the eighty-four stitches; back the same way, always taking the outside half of the stitch; finish with fringe.

INFANTS' SACQUES.

This little sacque is done in common shell stitch; it is easily made, pretty, and fits nicely. First make a chain stitch the length required for the article to be made; then in every third stitch make four treble crochet stitches. (For a treble stitch turn the wool around the needle, put it in a stitch, bring the wool through and draw it through two loops twice.) In every succeeding row make the shells into the center of the shells in the preceding row.

Material for a Sacque: Two ounces of white split zephyr, half an ounce of blue or pink and a medium-sized bone hook. Make a foundation chain, and on this twenty-four shells for the first row around the neck. Turn, make a chain of two stitches—always do this at each end, so as not to draw the edges—and on the second row widen by making a shell between the sixth and seventh shell from each end; this is to shape the shoulder. Always widen both shoulders alike.

Widen on the fourth row by making two shells in the center of the seventh shell from the edge; and again on the fifth row by making a shell between the seventh and eighth shells.

Make the sixth and seventh rows without widening, and on the eighth row make two shells in the center of the eighth shell from each end.

Ninth row—Make shell between the eighth and ninth shells. Now take the first six shells on one side, and work back and forth five rows for one front. Make the other front the same. Crochet back and forth across the back five rows, leaving five shells for each shoulder, or the top of the arm hole. Now join the fronts and the back, and work back

and forth for ten rows without widening, and the body of the sacque is done.

For the border, make a row of shells with the color, around the neck, down the front, across the bottom and up the other front, but this time catch the wool down between each shell, and thus form a scallop. Second row, make six trebles in each shell and catch them down between. Third row, make a chain of three stitches, catch it into the center of the shell; make one chain, fasten in same hole; make two chains, fasten same hole; then one chain, fasten in same place; then chain of three and fasten down between the scallops. This makes a pretty finish to scallops, with a little point on each one.

The sleeve is commenced at the under part of the armhole; should be about twelve shells around. Crochet round and round until one and a half fingers long, then add the border. Run a cord around the neck with tassels made of the color. The border around the neck may be caught down to form a little collar. It is necessary to crochet rather loosely, else it makes the garment small.

CHILDREN'S KNIT SKIRTS.

Take two bone needles, Germantown yarn in two shades of red, scarlet and cardinal. Set up 120 stitches. Now, knit straight across the first time. Second row, narrow first two stitches, knit five, thread over, knit one, thread over, knit five, narrow twice, knit five, thread over, knit one, thread over, knit five, and so on across, narrowing the last two stitches. Third row, knit backward. Fourth row, same as second. Fifth row, same as third. Sixth row, same as fourth. Seventh row, same as fifth. Eighth row, knit across backwards. Ninth row, knit straight across. Tenth row, same as eighth. Eleventh row, same as ninth. The seventh row completes the first part, and the eleventh the second part of the border. Repeat the two parts until the border is deep enough to suit the taste, then seam two, knit two on each side, making a ribbed upper. This completes one strip. Two strips are all that is necessary for a child of three or four years. Sew the two together with the same colors of zephyr, leaving one seam partly open for a placquet-hole. This also makes a very handsome skirt for summer when knit of No. 20 knitting cotton.

SHETLAND WOOL SHAWLS.

This is the large size—Take nine ounces of white and two ounces of scarlet Shetland wool. This must be done loosely with a small ivory crochet hook. Make a chain of six stitches for the foundation. Now work three more chains and do a treble into the fourth from the needle, that is, in the last stitch of the foundation. Do two more treble, one

Second row—Three chain, two treble, worked into the hole between the first and second stitches, one chain, miss three loops and work three treble into the next hole; one chain, one treble into last loop.

Third row—Three chain, two treble into the first hole, one chain, three treble into the next hole, one chain, one treble into the last stitch. You ought now to have formed a small square mat, and henceforth the shawl is very simple. Three treble, one chain alternately; increase at each corner by working three treble, one chain, three treble all into one hole. The first round you will be obliged to work into loops, but after that into the holes formed by the one chain. As the shawl gets larger you must do two instead of one chain.

For the border do five rounds in scarlet, then ten in white; then scarlet again for several inches and end with a scallop formed thus: One single, one double, one treble, one long treble, two chain, one long treble, one treble, one double; repeat.

For a smaller shawl you will only require seven ounces of white wool and the same amount of scarlet, or they are pretty knit all in one color.

With Saxony yarn and very coarse steel needles, or fine bone needles cast on seventy-three stitches. Knit across once, so as to make a good edge, and always slip the first stitch.

First row—Slip first, slip second, knit one plain and draw the slipped stitch over it over, knit one plain, over, knit one, over, knit one, over, knit one, over, knit one, over, knit one, over, knit one, knit two together (or narrow), purl one. Repeat from “slip second” to end of row.

Second row—Slip first, purl sixteen stitches, knit one plain, purl sixteen, knit one plain, repeat to end of row.

Third row—Slip first, slip second, knit one, bind slipped stitch over it, knit twelve stitches plain, narrow, purl one ; repeat from slip second.

Fourth row—Slip first, purl fourteen, knit one plain; repeat from to end of row.

Fifth row—Slip first, slip second, knit one plain, bind slipped stitch over it, knit ten plain, narrow, purl one, and repeat from slip second.

Sixth row—Slip first, purl ten, purl two together, knit one plain, purl ten, purl two together, knit one plain ; repeat to end of row.

This makes the whole pattern, and when done leaves the original seventy-three stitches. It is to be repeated six times, which forms the bottom part of the shirt body. Now knit two and purl two back and forth, which makes ribbed knitting, until the shirt is nine inches long. Now knit a row in this way : Slip one, over, narrow, one plain, over, narrow, one plain, etc., to end of row, and knit next row back plain, and cast off. This makes a row of holes, through which a ribbon is drawn.

Seventy stitches are enough for the ribbed part, and the three extra stitches may be narrowed off in the first ribbed row. Knit two pieces like the above and sew them together with the wool, leaving the side seams open, four and one-half inches from the top for the sleeve. Any pretty lace pattern of thirteen to fifteen stitches will do for this. After knitting twelve points, knit about fourteen or fifteen rows plain, which will make a little square piece on the end; this is for a gusset, and is to be sewed to the other end like any gusset in a chemise sleeve. Then sew it into the place left in the side seam, with the point set where the seam was left open.

LADIES' BEDROOM SLIPPERS.

Two ounces double Berlin wool and ivory crochet hook. Very pretty in light blue, pink or scarlet. Make a chain of twelve stitches, turn and work into the first from the hook, in double crochet; the same into every loop. Second loop, double crochet into every loop; in the center stitch you must increase by working three into one; crochet into the back part of the stitch so as to make the work lie in ridges; every row is alike, but do not forget to increase in the middle.

When thirty ridges are done (or less for a small foot), begin the sides of the slipper thus: Sixty-first row, work eighteen stitches as usual in double crochet; now turn and work backwards and forwards on these stitches until the shoe is long enough; end off and go on at the other side. Sew together at the heel.

Or this: Commence the slippers at the toe with blue wool; cast on ten stitches, and increase by pulling the wool forward after the first stitch and before the last one of each alternate row. When knitting each alternate row, pass the white wool between every stitch, leaving a loop of about an inch on one side and drawing it tight on the other side. In knitting the intervening rows, the white wool is not used, but is drawn straight across the work when required to commence the next row. Continue to knit backwards and forwards until the slipper is wide enough across the instep; then divide the stitches, cast off ten stitches in the center; with the third pin continue to work as before without increase, until you have made the length from the instep to the back of the heel; cast off and work the other side in the same manner. Line them with quilted silk or satin or cashmere, and join at the sole (which you can procure at any shoemaker's), with galloon. First sew the lining and shoe both together to one edge of the galloon, then bind the sole with the latter. Finish off the shoe with a pleating of ribbon around the top, and rosette or bow of silk or satin the color of the slipper. Very pretty and warm.

BABIES' KNITTED STOCKINGS.

Cast on fifty-six stitches, knit two plain, purl two to the end of row ; continue this for twelve rows. The next twenty rows are to be knitted plain, with the exception of a purl stitch in the center of one of the needles for the seam. To begin lessening, take in a stitch each side of the seam every fourth row, until you have thirty-eight stitches on the needles. Knit the next eighteen rows plain. Then divide the stitches for the heel, leaving twenty on the seam needle ; knit forward plain and backward purled on this needle for eighteen rows. To finish the heel, knit thirteen stitches plain, take in a stitch by knitting two together, one plain, turn, four plain, take in a stitch, one plain, turn, star, repeat from star to the end of needle. Take up the stitches each side of the heel for the foot ; decrease once every other row on the side needles till you have thirty-six stitches ; knit eighteen rows plain. Begin the toe by taking in a stitch at the first and last of the front needle, and at the front of the side needles, every alternate row, until only fourteen stitches are remaining ; slip these off by knitting two together, and the stocking is completed.

BATHING TOWELS.

Take No. 12 knitting wooden pins and coarse cotton, and cast on ninety stitches. Knit 216 rows. Cast off then and next take lengths of cotton eight inches long, tie together in a round and draw the loops through the last row of stitches, slipping the ends through the loop.

LADIES' OVERSHOES.

To slip on over their slippers in the house, or in going to parties : Use double zephyr chain of eighteen stitches ; crochet like slipper for seventeen rows ; halve this work then, and crochet separately each half thirty-eight rows more. In each of the next twelve rows widen the first stitch on the edge nearest the middle of front, and in the thirteenth and fourteenth widen three stitches there. In the twenty-eighth to the thirty-fifth, narrow one stitch on the same edge. Narrow the thirty-sixth row ten stitches ; the thirty-seventh row five stitches ; thirty-eighth row, three stitches—join at the heel and sew together, and on soles like the slipper pattern. Bind upper and front with colored braid to match, and crochet edge of six treble, one double. Fasten with ribbon.

KNIT WRISTLETS.

Cast on twenty-two stitches on each of three needles ; first row, star, purl two, knit one back stitch, by slipping the needle at the back instead of the front of the stitch ; pass three stitches on to a third needle, always keeping that needle in front ; knit the three next stitches, then

knit the three stitches that were passed on the third needle, two purl, one back stitch; repeat from second row to the end of row; star; two purl, one back stitch; two purl, six plain; repeat from star to the end of row. The fifth needle is only to be used every seventh row. When you have the desired length, cast off the stitches and crochet a fancy edge.

KNITTED WASH CLOTHS.

Cast on fifty or sixty stitches on medium sized knitting needles, using two, and No. 12 knitting cotton. Put needle in first stitch, thread over twice and knit the stitch. Continue so all the way across, knitting back; knit first stitch, dropping the next, which is the loop, and so continue across; then commence as before, by putting needle in stitch, thread over twice, and knitting. It can be finished by crocheting a large scallop around. They are very nice, and wear well too.

THE LAUNDRY.

WASHING MADE EASY.

Monday is the washing day of all good housekeepers. On this day get dinner as easily as possible, not a picked-up one, but one that can be cooked with little trouble and that does not occupy much room on the stove. Have baked potatoes, a roast of meat, boiled rice, stewed corn or tomatoes, and for dessert, baked apples and cream, pie, or something easily prepared.

When changing the bed clothes Saturday morning—do not wait until Monday to change them, but have the beds fresh and clean for Sunday—sort them, separating the fine from the coarse and the dirty ones from those less dirty.

Soak them over night in warm water, with plenty of good washing soap. The next morning wash them from the water (with a little hot poured in) into another of very hot water. If two can work at this it will be a much shorter method. Rub these out and put into a third tub; pour hot water on these to scald them. Then wring them into a tub of clear blued water—an indigo bag is better than all the patent bluing—and the clothes will be beautifully clean and white. Of course it will not be necessary to have four tubs; two will be enough, and if you have a good wringer, it will not take long to do out quite a large washing. There is a great difference in wringers, and each time they are used, they should be dried carefully and a drop of oil put on the cogs or wheels. Then if the clothes are taken down at night and sprinkled well, they will iron easily. The best sprinkler is a wisp broom, kept for

this purpose only. This sprinkles effectually and evenly, without a pool of water in one place and none in others.

Here is another way to wash clothes with a small outlay of strength : Sort them, fine in one tub, coarse in another, pour soft water enough over them (perfectly cold) to saturate, without surplus. Take one cup of sal soda, and half a bar of soap shaved into two gallons of water; boil until both ingredients are dissolved. Take one and a half gallons of the fluid and pour over the first tub, hot; let it stand for about twenty minutes, you can then wash them clean with your hands. Rinse in plenty of water three times, having the last two blued a little; pour the suds from the first tub over the coarse clothes, add the rest of your fluid hot and let them stand while rinsing and hanging out the fine things. Don't use any scalding water and your clothes will be dazzlingly white. Scalding water gives a grey tint. For the calicoes use borax in place of the soda.

ERADICATING FRUIT STAINS.

Fruit stains will sometimes yield to cold water; cherry stains, for example. Others require boiling water, and still others some bleaching agent. The most convenient material is Javelle water, generally kept by druggists. To make it, dissolve one pound of saleratus in a pint of water; mix four ounces of fresh chloride of lime with one pint of water, stirring to remove the lumps—it will not all dissolve. Pour the two liquids together, stir or shake thoroughly, set aside, and when the deposit has settled pour off the perfectly clear liquid, and bottle for use. Glass or earthen vessels should be used in preparing it. Wet the stains with this and rinse well, just before washing the articles. It can, of course, only be used on white articles, as it would bleach colored ones. Stains from fabrics may be removed by moistening the spot with a solution of Epsom salts in a few drops of hot water. Rub it well the first time and then moisten again. Next, fill a tin vessel with boiling water, and set it on the stained place for a few minutes, and afterwards wash out in soft water. It is advisable to have articles thus treated washed immediately. To remove grass stains pour boiling hot water on the stains before washing the garment.

CLEAR STARCHING.

Dissolve two tablespoonfuls of starch in a little cold water; when it is a smooth paste, pour in boiling water slowly, and stir briskly to keep from lumping. The exact quantity of water will depend on the quality of starch, a pint to each ounce is a fair average; add a good teaspoonful of salt, a drop of bluing, and half a teaspoonful of lard. (Mem. For colored goods put a little alum in the starch.) Boil for twenty minutes by the clock. A clean bright pan and spoon should be kept

purposely for making starch. Strain, if not perfectly smooth when done, and if it has to stand before using, cover the pan to prevent a scum forming, and keep it hot. It should be used as hot as the hand can possibly bear, in order that it may better penetrate the linen; for the same reason the starch must not be made too thick. It must be rubbed in until the linen is completely saturated, and none is left unabsorbed on the surface. In mild weather starch the clothes from the rinsing water; in cold or windy weather dry them first, as both wind and frost snap out the stiffness.

Starch for Collars and Cuffs made in this way is far superior to white wax, spermaceti and gum arabic, and also less expensive: To one quart of boiled starch, put a piece of paraffine the size of a hazel nut; cook the starch thoroughly, and do not have it but little thicker than pancake batter. In the winter dry the shirts and collars before starching, as considerable of the starch will freeze out; use the starch scalding hot, dipping it on the bosom with a spoon; rub in each spoonful with your hands; when the shirts are dry, dip in cold starch made by taking a large tablespoonful of starch, and mix smooth in a little cold water; then take a piece of borax the size of a Lima bean, dissolve in a little boiling water and add starch; then add sufficient cold water to just dip the bosoms in and no more; rub the starch in well. The cold starch is much improved by letting it stand over night before using. After starching the shirts and collars, roll them up tightly in a clean dry cloth and in two hours they will be ready to iron.

Gum Arabic Starch: Take two ounces fine white gum arabic and pound to a powder; next put it into a pitcher and pour on a pint or more of boiling water, according to the degree of strength required, and then having covered, let it stand all night. In the morning pour it carefully from the dregs into a clean bottle; cork and keep it for use. A tablespoonful of gum water stirred into a pint of starch that has been made in the usual manner will give to lawns (either white or printed) a look of newness to which nothing else can restore them after washing.

Superior Starch Polish: Take of white wax one ounce, spermaceti two ounces and a good pinch of salt. Mix and melt them together, and when cold it will be a hard, white cake that will not mould or sour even in hot weather. Put a piece the size of a pea in the hot starch that is intended for every three or four shirts. When ironing go over it a second time quickly, which increases the gloss or polish.

Potato Starch: Grate six medium-sized potatoes and mix thoroughly with one gallon of water; strain through a coarse towel, let settle, drain off the water and turn on another gallon of clear water and let settle again; drain again, put in an earthen dish and set in a warm place (not too warm) to dry. Use same as cornstarch for starching clothes.

Raw Starch for Collars and Cuffs should be mixed very gradually,

one tablespoonful of white starch with half a pint of cold water; dissolve a small piece of lump borax about the size of the tip of a finger in hot water; when cold stir it into the starch. Put the collars into the starch, rub them up and down in it, squeeze and press them in a cloth; smooth them well out with a soft piece of linen, and iron immediately, first with a flat-iron, then with a polishing-iron. And to those who make up their own fine linen, we can highly recommend the following plan: Let the collars be washed, blued and dried; then take two large tablespoonfuls of ordinary starch and blend in cold water till there is about a breakfast-cupful of it. Dip your collars through it without going to the sediment; wring dry and lay them in a clean towel for two or three hours; then draw them and iron them, and they will be stiff and glazed.

To Stiffen Gauze. Good wheat starch and white wax are employed, either cold or warm, according to the color. The gauze on removal from the starch is perfectly untwisted, pressed out, and clapped with the hands, so that the starch may be uniformly distributed. Any meshes that may still appear filled with starch may be free from it when the gauze is stretched on the drying-pad by brushing it with the hand, or, better, with a soft brush. Small starched pieces can also be placed on the finishing-board, since the starch remaining in any meshes will stick to the cloth when the gauze is removed. In this case, however, it will unavoidably have a spotted luster on the side next the cloth.

After starching shirts, collars and cuffs, and the articles that require a deal of stiffening, pour in some hot water and starch your pillow-slips, white aprons, etc. Wring out the remainder of your clothes except the tablecloths, napkins and towels, pour your starch in the bluing water and it will give these articles just the right stiffness.

IRONING AND POLISHING.

Dampen the clothes the night before ironing, being careful to sprinkle them evenly. A perforated sprinkler (made like a pepper-box, only large enough to hold half a pint of water, with larger perforations and a handle), or wisp-broom, will sprinkle them more equally than with the hand. If the table is sprinkled with water the ironing sheet will not slip. A good ironing sheet has woollen next the table and cotton on top of that. An ironing board and bosom board is very necessary, if one wants to make a successful ironer, one for skirts and one for shirt-bosoms.

Before commencing to iron, be sure the clothes are wet through, give them a good straightening out and commence to iron. Have the irons well cleaned, a piece of sand-paper is good to occasionally rub them upon. If rusty, beeswax and salt will make them clean and smooth as glass. Tie a lump of beeswax in a cloth and keep it for that purpose.

When the irons are hot, rub them first with the wax cloth, then scour with a paper or cloth sprinkled with salt.

The polishing iron must be used quickly and lightly. A nickel-plated one is best, and care should be taken never to let it become too hot.

For ironing, two bosom boards are required, one with several thicknesses of cloth to iron the bosom on, and the other must be a hardwood board, planed and sand-papered as smooth as possible to polish on. You can use this without any cloth on, but it is better to have one thickness of cotton-cloth stretched tightly over it. Iron the body and sleeves of the shirt first, then put the bosom in shape, wring a clean cloth out of hot water and rub the bosom well with it to remove any starch that has not been rubbed in, then iron quickly with a hot smoothing iron; lift the plaits with a case knife and iron over again; do not iron perfectly dry and stiff, and do not attempt to put on a polish with the smoothing iron, but quickly take out the bosom board and insert the polishing board, wring the cloth quite dry out of the hot water and rub over the bosom; then polish with the round point of the polishing iron (which must be hot enough to scorch if you set it down flat, but of course you must not do that). You must rub backwards and forwards with the point of the iron, a small place at a time, and one will soon get so they can do up a shirt very nicely, but do not rub too hard or else you will raise blisters, and that will spoil the appearance of the shirt. The oftener you rub the bosom over with the damp cloth and polish again the better it looks. After polishing hang in the sun or near the stove to dry.

Or this: When ready to iron wet the linen in thin cold starch and roll up for a little while; then unfold and rub the linen with a wet cloth to clear it of any bits of starch on the surface. Do not have the linen very damp, as the iron is more apt to stick. Iron on an ironing-board, first going over the linen with a common iron, then take the bosom-board to polish on. This board should be of hard wood, covered with two thicknesses of cotton cloth. Dissolve one teaspoonful of white gum arabic in half a cup of water—it must be free from color and sediment; if too thick it will stick. A polishing iron is indispensable. Wet a little piece of old linen with the gum water—not dripping wet—and rub quickly over a part of the linen and pass the polishing iron directly over it, so that it will not blister; then take the round end of the iron and polish with all your muscles. Continue to wet with arabic and polish over and over again until satisfied with the work. Set the bosom board to dry after ironing each bosom. Bosoms starched in this way will not break. The polishing-iron must be as hot as it can be and not scorch. Wash the irons after using, and polish them with fine bath brick dust on brown paper, and wax them with white wax while using. Sand-paper is the best polisher for smoothing-irons. It removes all roughness and starch.

If linen is slightly scorched in ironing, laying it in the sun awhile will take out the discolored spots. If badly scorched, peel and slice two onions; extract the juice by pounding and squeezing; cut up half an ounce of fine white soap and add to the juice; two ounces of fuller's earth and half a pint of vinegar; boil all together; when cool spread over the scorched linen and let it dry on it; then wash and boil out the linen and the spots will disappear, unless burned so badly as to break the threads.

Do not iron a red tablecloth at all; wash it carefully in warm suds (not hot), rinse well, and when ready to hang on the line take great pains to pull it so that it will keep the proper shape. It will retain its color much longer than if ironed.

Never iron a calico dress on the right side; if ironed smoothly on the wrong side there will be no danger of white spots and gloss, which give a new dress "done up" for the first time, the appearance of a time-worn garment.

But remember that the principal part of glossing lies in the manner of ironing and kind of irons used. Round-heeled irons give the best polish, and the hotter the better. Invert irons, as the heel must be used, otherwise there will be no more than a high domestic polish. Covering for bosom board should be, first one thickness of cloth, then a doubled piece of common muslin, each drawn as tightly as possible, which will give an even and hard surface. Iron collars and cuffs on wrong side; turn and with wet rag very slightly dampen: with heel of hot iron give sharp, quick rubs across narrow part to even starch; then, if iron is round-heeled, rub straight from end to end; if iron is flat-heeled, give the heel of iron a twisting motion; dampen slightly as required to heighten gloss.

WASHING FINE THINGS.

For Ordinary Muslin Collars and cuffs, tuckers, dress handkerchiefs, gentlemen's white neckties, and other things which are not much soiled, proceed as follows: Put them in soak over night; in the morning wash them well with hot soap and water, rinse in cold water, slightly blued, dry them and dip once more in cold water, wringing them well. This makes them clear yet stiff. Fold them evenly, put them in a towel and iron them. Babies' dresses, etc., which are more soiled, can be treated much in the same way, with the addition of a little borax in the water to loosen the dirt, and they must be boiled afterwards.

Lace and Muslin Caps and other articles which are much worn sometimes become very dirty. In this case they should be put in a basin with shredded soap, and well covered with water and allowed to stand from twenty to thirty minutes in a moderate oven. A plate should be laid over the basin to keep in the steam. After this, they will require a great deal of rinsing to get rid of the dirt, and sometimes it may be

necessary to put them in a pan full of cold water, and leave it on the fire till the water simmers.

Muslin Curtains should be first soaked in cold water. In washing it is better to squeeze them with the hand rather than to rub them; they should be rinsed in blue water, starched and dried. Many people pin them out carefully on a sheet stretched on the floor, and do not iron them; or they may be stretched out on a frame.

For Making Thin Muslin Clear, it will be found an excellent plan to beat up to a froth the lather in which it is to be washed, merely squeezing and pressing it with the hand, and not rubbing it; then, when quite dry, having passed it through the starch, mixed with gum arabic water, dry it once more; dip it into clear water, and clap it well with the hands to clear it until it is dry. If this be carefully done, the muslin will look equal to new, the gum arabic giving it a bright, clear appearance.

To Prepare Gum Water for mixing with starch, pour one pint of boiling water on two ounces of gum arabic, cover it, and let it stand twelve hours; pour it from the dregs and bottle for use. This will be found useful for sprinkling washing dresses which have to be ironed only in course of wearing, and not washed.

When muslin dresses are trimmed with platings, a piece of flannel is laid between the skirt and the flounce, so that they do not stick together in ironing.

Shawls and Large Pieces must be pinned out straight and square on a sheet. This must be carefully done, and each strand of the fringe should be passed through the hand, straightened and pulled out carefully. If they are required slightly stiffened, dip them in one pint and a half of warm water in which one tablespoonful of gum arabic has been dissolved; but they should not be made too stiff. Scarfs and other small articles in Shetland wool may be dried by holding before the fire, pulling and shaking them out all the time.

To Wash White Merino, alpaca, etc., if soap is used, the ordinary plan above described for ordinary woollen goods is pursued. The quicker the operation is carried out the less danger will there be of the stuff becoming yellow. Bran is often used for this class of goods instead of soap, a lather being made of one pound of bran, tied up in muslin, boiled in two gallons of water, blue being added to the rinsing water. Another plan is to grate three large potatoes in one pint of water, and let it stand some hours; then pour off the clear liquid and sponge the material well with it, subsequently dipping it in fresh water. When these white materials are ironed, and not mangled, it must always be with muslin between, and they should be rolled in a cloth.

With Regard to Woollen Things, the chief difference in the mode of washing is that no blue is employed, and it is more than ever impera-

tive that no soap be rubbed on them. They must be carefully dried in the shade; very delicate colors in the dark. The chief cause of colors running is that the things are allowed to lie about damp, and are not dried quickly enough. The usual method of setting colors is to put a handful of salt in the tub of rinsing water, or a tablespoonful of ox-gall stirred in the lather, or a tablespoonful of vinegar in the rinsing water will have the same effect. White and colored flannels must on no account be washed together. Woolen dresses, and also curtains, must be taken from the gathers before washing.

DOING UP LACES AND CURTAINS.

Fine Laces may be carefully washed, and with much more satisfaction than if sent to a lace renovator or washer, by making a strong soap suds and filling a shallow platter full of the soapy water. Then double the lace and lay it in the water so that every part is completely covered. Put this out in the sun for a couple of days, changing the water several times during the day. Lift it out carefully each time and do not wring or rinse it. When completely clean stretch it on a piece of white cloth in the house, carefully pulling it before it gets quite dry. Smoothing it carefully with the thin blade of a fruit knife will improve its looks, but never iron or starch it. If it is a kind of lace that should be a little stiff, put the least bit of gum arabic in the last water, or a little sugar. Even if you only put it in the soapsuds and dry it, it will look very nicely. Gasoline washes silk laces very nicely, as it also does ribbons, handkerchiefs and silk stockings.

Edgings: Cover the outside of a large glass bottle smoothly with soft white cotton, linen or flannel. Wrap the lace around it, basting each edge carefully with very fine thread. Fasten a piece of thin muslin or net over the outside of the lace. Soak the bottle in tepid water for an hour or two, then wash in soapsuds until clean, after which lay it in clean water for twelve hours, changing it once or twice during that time. To finish, take it from the water and dry by wrapping in a towel, then dip the bottle into rice water and roll it in a fresh towel. While still damp take the lace carefully from the bottle, and placing it between clean white cloths iron until completely dry.

For Valenciennes or Thread. Take a large-necked bottle, fill with rain water, put in the laces with a piece of castile soap, and leave them to soak well, strongly shaking the bottle now and then. When well washed put the laces in clear water with a little bluing and gum arabic, then wring slightly. Do not iron, but lay them in the sun on a stiff cloth with a pin in each loop. For Valenciennes, rinse them in weak coffee with a little gum arabic; dry the same way.

If too white dip in saffron water. Laces dipped in a weak solution of saffron water (saffron with boiling water poured over it), can be tinted any color from a pale cream to the deepest yellow.

To Point Lace. Procure a smooth deal board three-fourths of an inch thick, about eighteen long by fourteen inches wide; envelope it in fine cotton cloth, drawn tightly and smoothly over it and seamed at the edges to keep it firm. Lay out the lace upon this in its proper shape, without any undue stretching, and tack it closely all around the edge to the cotton, and a few stitches here and there in the middle to keep it firm. If a long piece of lace it may either be tacked on double or wrapped round and round the board, only be sure to secure the edges in form by sewing them down to the cotton cloth. Have ready a lather of curd soap and luke warm water; lay the board in it to soak all night, taking care it is entirely covered. The next day rub it gently with the hand in the lather, which will remove all soil or dirt. When it is quite clean rinse well in cold water, by pouring it quickly over the lace several times; let it drain a little, and finally pour over some very thin arrow-root starch (if liked, color slightly with coffee); then dry before a clear fire, and do not untack the lace from the board till quite crisp and dry. No further stretching or ironing is required.

Lace Curtains. First take them down and give them a good shaking, then rub them through two waters, or pound and rub them; put in a pillow-case to boil, which prevents their being torn; suds and rinse in bluing water and dry. Choose a warm sunshiny day to starch them. Take quilting frames out in the sun, place them upon four chairs (the same as for a quilt) and pin a sheet on them; use silver gloss starch and make a cooked starch, bluing it a little; starch two pieces and pin on the sheet together, stretching them lengthwise as far as possible; then pin the edges as near as two inches before the edges are quite dry (the middle dries first) take them on the ironing sheet and smooth them nicely. Or pin them down on the carpet, at sides and ends, putting the pins close together, or pinning in the center of each scallop or point. Leave until perfectly dry before removing from the carpet. If the carpet is clean, and free from dust, it will not be necessary to put clean sheets down before pinning the curtains.

SILK AND EMBROIDERED HANDKERCHIEFS.

White or cream handkerchiefs should be washed in cold rain water with a little curd soap; then rinse them in rain-water, cold, slightly colored with bluing; wring well and stretch them out on a mattress, tacking them down tightly. They will look as good as new if carefully washed.

In order to properly wash colored silk handkerchiefs, make a good suds in lukewarm water, in which a little bit of carbonate of ammonia has been dissolved; rub the handkerchiefs lightly in the hands till all the spots have disappeared. Then rinse them in lukewarm water, and squeeze them as dry as possible. Take hold of the two corners and

shake and snap each one for a few minutes. Roll in a soft towel, lightly, laying the handkerchief flat on the towel at first, squeeze tightly, and iron at once.

To Wash a Fine Cambric Handkerchief, embroidered in colored silks, so that the colors do not run, the secret is to wash in a soap lather very quickly, wring thoroughly and then iron, so that it dries at once. There should be no soaking, and the embroidered corner should be kept out of the water as much as possible. A little alum in the water will make the process more sure.

SILK AND COTTON HOSE.

For Silk Stockings. Make a strong lather with boiling water and curd soap. Leave it to get almost cold, then divide it into two parts. Wash the stockings well in one of the lathers, pressing them up and down, but avoid rubbing as much as possible. Squeeze out the wet, and then wash them in the second lather, in which a few drops of gin may be poured. Do not rinse in fresh water, but squeeze out the wet very carefully without wringing. Lay them out flat on a piece of fine linen, and roll them up tightly until almost dry, then rub with a roll of flannel. Black stockings wash in a cool lather of plain white soap and rain water, with a little ammonia mixed in it. Keep from the air while drying by rolling in a cloth; do not wring, but press the moisture well out. Salt and water form a good rinse.

Black Silk Stockings are apt to fade unless washed with care. Take a quarter of a pound of soft soap, the same quantity of run honey, and a large wineglassful of gin; mix these until dissolved in a quart or three pints of warm salt water. Wash the stockings well in this and rinse them in two waters (rain water is best), squeeze them in a towel, smooth them out and lay them on a sheet to dry in some airy place, but not in the sun. Smooth them with a cool iron on the wrong side. If carefully and quickly done in this way, black silk stockings will retain their color. Black merino stockings should be washed twice in a lather of milk-warm water, and no soap rubbed on them. Rinse in cold water with salt in it; dry them quickly in the open air, if possible, and when half dry, mangle them.

Colored Hose. First, they should never be soaped or soaked. If not too soiled, wash in almost cold water; make a lather of good bar soap—white is best—and in it dissolve a small piece of alum. Use this dissolved soap in the water, and rub the goods with the hands as far as possible. Put through two waters, and rinse in two more. A handful of salt or a spoonful of vinegar in the rinsing water helps to brighten and hold the colors. Wash only one article at a time, and that very quickly. This is good for colored muslins, calicoes, linens and silk handkerchiefs.

When striped stockings are washed and are ready to hang up to dry, turn them wrong side out; this will prevent the color from running on the right side and spoiling the stockings.

To Set the Color. When washed for the first time, use a little ox gall (it can be procured at the druggist's); use it in the first water only; also have one teaspoonful of powdered borax to every pail of hot water. Use very little soap. After the first use of ox gall, borax will answer every purpose. Do not let the stockings remain long in any water; hang in the shade to dry.

MUSLINS, CAMBRICS AND CALICOES.

In washing muslin dresses, the colors may be prevented from running by pursuing the following course: Take out all the gathers at the top of the sleeves and the waist, wash the dress quickly in not too warm water, rinse it immediately, roll it smoothly in a dry sheet, and let it remain until just damp enough to iron. Another process for washing fine muslin of delicate colors is to take some wheat bran—about two quarts for a lady's dress—and boil it for half an hour in some soft water, then allow it to cool, strain the liquid, and use it as a substitute for soapsuds. It removes the dirt from the material like soap, is inert in regard to the colors, requires to be rinsed out in only one clean water, and starching is unnecessary. This may be regarded as the best method, on the whole, of washing fine muslins, lawns and calicoes. A great number of beautiful dresses are, from time to time, spoiled in washing by the discharge of their colors, from the use of warm suds. In all cases the suds and rinsing water for colored articles of dress should be used as cold as possible. The bran, used as above, should be nice and clean, and a bright, fair day is better for the operation. If bran is used, no soap is necessary, the water should be only milk warm and perfectly clean. Add a tablespoonful of salt if there is black in the dresses or any color that may run. Rinse thoroughly in only one water. No starch is needed, but if one thinks it desirable use a little white glue water, not hot.

Light Colored Prints and Cambrics may be washed in this way: Take a tablespoonful of alum and dissolve it in enough lukewarm water to rinse a print dress. Dip the soiled dress into it, taking care to wet thoroughly every part of it, and then ring it out. Have warm—not hot—suds all ready, and wash out the dress quickly; then rinse it in cold water. (White castile soap is the best for colored cottons, if it can be commanded.) Have the starch ready—but not too hot; rinse the dress in it, wring it out, and hang it wrong side out to dry, but not in the sun. Place it where the wind will strike it rather than the sun. When dry, iron directly. Prints should never be sprinkled; but if allowed to become rough dry, they should be ironed under a damp cloth. It is

better to wash them some day by themselves, when washing and ironing can be done at once.

Black Calico—Boil about one dozen potatoes in one gallon of water (do not pare them), wash the goods in this water without soap; then take four good sized potatoes, pare them and grate into a deep dish, sprinkle about a tablespoonful of salt over this and pour boiling water upon it to make it the consistency of thin starch; strain, and rinse the goods in this; hang them up to dry; iron on the wrong side.

Or this: Wash it in clear soapsuds—put no soap on the garment—or clear water with half an ox-gall dissolved in it, wash on the wrong side and starch with thin starch with a little gum arabic dissolved in it. Dry quickly and iron on the wrong side.

Chintz—Make a lather of the best soft soap, add one tablespoonful of vinegar and a pinch of salt to every quart—a larger proportion to rinsing water; rinse quickly and the colors will be as good as new.

Striped Table Cloths—Soak in clear water for half an hour; wring out and put in warm clear suds; wash quickly, wring as dry as possible; put in clean cold water, adding a handful of salt; let them soak in this for fifteen minutes; wring and starch with very thin starch; hang up as soon as done and when dry roll in a damp cloth and iron. Colored clothes can be washed in this way for years and look as well as new.

To Set the Color—Salt, or vinegar added to the rinsing water will set the color in prints or cambrics. Put an ounce of sugar of lead into a pail of water; soak the material in the solution for two hours; let dry before being washed or ironed. Good for all shades of blue. Blue cambric will not fade if dipped into a solution of saltpeter, using two or three cents worth to a pail of water. Salt will injure blue fabrics, but is good for all others. This will also retain the color of a lawn or calico dress: One tablespoonful of alum, one tablespoonful of salt, dissolved in one gallon of soft water; soak the dress; wash as usual, and rinse in the salt and alum.

WHITE AND COLORED FLANNELS.

If you do not wish to have them shrink when washed, make a good suds of hard soap and wash the flannels in it, without rubbing any soap on them; rub out in another suds, then wring out of it, put in a clean tub, turn on sufficient boiling water to cover, and let them remain till the water is cold. They should never be put into hot water first and then into hotter or cooler water, but all the water should be alike, about medium. Do not let them lie long after being wet. When they are wrung out the last time shake well, turn around and shake from every side thoroughly. A little indigo in the boiling water makes the flannels look nicer. If you wish to have your

white flannels shrink, so as to have them thick, wash them in soapsuds and rinse them in cold water. Colored woollens that incline to fade should be washed with beef's gall and warm water before they are put in the soapsuds.

To Whiten Old Flannel—Make a suds of hard soap and soft water; dissolve a tablespoonful of borax and put in the suds; put the flannel in the suds and let it lie a few minutes, then wash and rinse; have ready some cloths dipped in melted brimstone, and wound on sticks; two will be sufficient; put them in a candlestick, or anything to hold them in an upright position; hang the flannel in a barrel, so that the smoke can come up through the middle and around it; light the brimstone candles and set them in the bottom of the barrel and cover closely. If carefully done, they will come out nearly as nice as new.

WASHING COMPOUNDS.

Take one pound of Babbitt's pure concentrated potash, and one pound sal soda; put these in three gallons of soft water; boil until all is dissolved; then add three pounds of clean grease; set it to boiling; after boiling from one to six hours, and it becomes soap (keep the same quantity of water in the kettle as at first), add two ounces of liquid ammonia, half a pound of borax, quarter of a pound of rosin, six gallons of soft water; stir well together, then your soap will be finished, and use this for boiling; after rubbing the clothes through one water, they will usually come out white and clean. This is nice for spreads or heavy goods.

Or this: One bar of Babbitt's potash, two ounces of ammonia, one ounce of salts of tartar; put the potash into four quarts of rain water (use porcelain kettles if possible) and soak slowly, not boil; when dissolved remove from the stove; when cool add the ammonia and salts and put up in jugs or bottles corked tightly. Soak the fine and coarse articles to be washed separately over night. The following morning, rinse out and use a half cake of soap, cut fine, one cup of fluid and two pails of soft water; put fine pieces into this cold suds and boil a few moments; take out, add a pail of cold water and put in the coarse clothes to boil; suds, rinse, blue and starch as usual, and your clothes will be beautifully clear and white without rubbing. Wash colored clothes in the water the clothes are taken into from the boiler. Clothes will not rot if washed in this but they must not lay in the compound but be washed out quickly.

BLEACHING WHITE GOODS.

Two pounds of sal soda and half a pound of chloride of lime. Put half a gallon of water to the lime and let it stand all night. In the morning dissolve the soda in three and a half gallons of water; add to

the lime-water and strain. Immerse the cloth in boiling suds; then take out and put directly into the mixture; leave it in for half an hour, then rinse the muslin thoroughly and lay upon the grass or snow, or hang upon a line in the sun. To make it very white, dampen occasionally and leave it out for two or three days.

This is equally good: For twenty yards of muslin take one pound of chloride of lime; soak it in warm water over night; then strain through a coarse cloth into a tub of water as hot as you can bear the hands in; put in the cloth and stir it constantly thirty minutes; then wring out and rinse as long as your strength or patience lasts and your cloth will be white and it will not injure it—if it is thoroughly rinsed.

To Cleanse Cotton Goods—Add to hot rain water an amount of wheat bran equal to one-eighth of the fabric to be cleansed, and after stirring well for five minutes, add the goods; stir them about with a clean stick and bring the articles to a boil. Allow the mixture to cool until the goods can be washed out, after which rinse them well.

HARD SOAP.

Take six pounds of clean grease, six pounds of sal soda, three pounds of stone lime; slake the lime and put it into four gallons of soft water; add the sal soda and when dissolved let it settle. Pour off the water into an iron kettle and add the grease melted, and boil. If the soap does not come after boiling a few minutes, add more soft water till it is of the consistency of honey. Wet a tub and pour the hot soap into it. When cold cut it into pieces and lay it away to dry. Always make soap in an iron kettle.

Or: Put into a tub without paint, three pounds of unslacked lime and seven pounds of washing soda; pour on these four gallons of boiling rain water; stir well and let stand over night; in the morning dip off the water as closely as possible, without taking up the sediment; put it in a brass kettle and add seven pounds of clean rendered grease; let this boil until thick, so that it will not drop from a stick, but string off in fine threads; now add, if you wish, one ounce of oil of cinnamon or sassafras, or any desirable oil for perfume; turn it out into deep earthen dishes, wet with cold water to prevent sticking; next morning turn out of dish and let stand four weeks to dry; lay it on several thicknesses of newspapers or cloth in a dry place and turn occasionally; then cut it into desired pieces. Upon the remains in the tub pour a pailful of water; stir up well and let settle again; when clear, dip off closely as before and put in bottles or jugs for washing fluid.

SUN, OR COLD SOAP.

This is made by adding one pound of cleansed grease to each gallon of lye—the lye strong enough to bear up an egg. Set the vessel in

the sun and stir thoroughly each day until it is good soap. This gives it a golden color and produces an excellent soap for washing. It may be used in washing laces and fine muslins with perfect safety.

To Cleanse Grease.—Place all grease of whatever kind, soup-bones, ham-rinds, or any refuse fat in a kettle, with weak lye enough to boil it until all the particles of fat are extracted; let it cool, then skim off the grease, which is now ready to make the sun soap. No grease should be put away for soap until tried thoroughly.

SOFT, OR BOILED SOAP.

Place the grease in a kettle, filling it only half full; if there is too much fat it can be skimmed off after the soap is cold for another kettle of soap. This is the only test when enough fat is used, as the lye will consume all that is needed and no more. The kettle should be out of doors; build a fire under one side of it, as soap should boil from the side, and not the middle, or it is likely to boil over. Add lye until the kettle is full enough, but not too full to boil well. Let it heat very hot, so as to fry, and stir to prevent burning; do this before the lye is put in; then put in a gallon at a time, and watch closely, or it will boil over.

To test the soap: To one spoonful of soap add one of rain water; if it stirs up very thick the soap is good and will keep; if it becomes thinner it is unfit for use. If too weak, continue to boil for a few hours, when it should flow from the stick with which it is stirred like thick molasses; but if after boiling it remains thin, let it stand over night, removing the fire; then drain very carefully into another vessel, being particular to prevent any sediment from passing. Wash the kettle, return the soap and bring to a boil, and if the cause was dirt, it will now be thick and good, otherwise it is too strong and needs rain-water added. This can be safely done by pouring in a small quantity at a time, until it becomes thick. A few beef bones left in the barrel will sink to the bottom and improve the soap. Soft soap should be kept in a dry place in the cellar; it is better if allowed to stand three months before using.

RENOVATING SOAP.

Four ounces of cinnamon, four of castile soap, two of alcohol, two of glycerine, two of ether. Cut the soap fine; dissolve in one quart of water over the fire. Then add four quarts of water. Cork it up tight. This is good for renovating rugs, cleaning alpaca linings, coat collars, and for taking out paint or grease.

To make a wash for a worsted dress, put a teacupful to a pail of warm water; shake and squeeze well in this, then rinse in plenty of warm water. Iron on the wrong side.

To clean coat collars, put liquid in a cup, apply with a rag and wash off with another in soft tepid water.

TIMELY SUGGESTIONS.

To Remove Iron Mold from Linen, wash the spots in a strong solution of cream of tartar and water. Repeat, if necessary, and dry in the sun.

Brush Silk with a piece of cotton velvet rolled up tight. For washing, pour a pint of boiling water on a tablespoonful of alcohol. Let it stand till tepid, and sponge the goods with it.

Silk Pocket Handkerchiefs and deep blue factory cotton will not fade if dipped in salt and water while new.

Wash-Leather Gloves should be washed in clean suds scarcely warm,

Keep an old blanket and sheet on purpose for ironing; have plenty of holders always made that your towels may not be burned out in such service.

Soap the dirtiest clothes and soak them in warm water over night. Use hard soap to wash the clothes and soft to wash floors. Soft soap is so slippery that it wastes a good deal in washing clothes.

Silk Neckties can be washed in rain-water, to one pint of which add a teaspoonful of white honey and one of hartshorn. Do not squeeze, but let them drip, and when nearly dry press between folds of cloth.

To Wash Red Table Linen, use tepid water, with a little powdered borax (borax sets the color); wash the linen separately and quickly, using very little soap; rinse in tepid water containing a little boiled starch; hang to dry in the shade; iron when almost dry.

To Take Out Fruit Stains, rub the part on each side with yellow soap; then tie up a piece of pearlash in the cloth and soak well in hot water, or boil; afterwards expose the stained parts to the sun and air until removed.

Remove Mildew from linen by wetting the spot, rubbing on chalk, and exposing it to the air. Diluted hartshorn will take out mildew from woolen stuffs. A weak solution of chloride of lime can be applied to almost any fabric, but must be used with care, especially on some colors.

To Take Out Tea Stains, put the linen in a kettle of cold water; rub the stains well with common castile soap; put the kettle on the side of the stove, to let the water get gradually warm; wash it thoroughly in warm soap suds; then rub the stain again with soap, and boil; then rinse.

Clothes can be Bleached by putting six cents worth of oxalic acid into a gallon of boiling water and pouring over them. Stir them up and let them remain in it till the water is cold, and then lay them out on the grass to bleach. They will soon be white as snow.

Bran or oatmeal will soften hard water. The bran should be sewn in a muslin bag and kept in the water all night. The oatmeal should be

treated as follows: Put two tablespoonfuls in a saucepan, pour a quantity of hot water upon it and boil a quarter of an hour; strain and mix with the water as needed.

To Remove Fruit Stains from a cambric handkerchief or other white goods, dip the stain in boiling milk. If this is not effectual, apply a very weak solution of chloride of lime, being careful to boil the handkerchief afterwards.

If Tablecloths, Napkins and Handkerchiefs are folded an inch or two beyond the middle they will last much longer; it is on the edges of folds where they first wear, and folding them not on a middle line, each ironing, they get a new crease.

To Make a Clothes Line Pliable, boil it an hour or two before using it. Let it dry in a warm room and do not allow it to "kink." They should be well wiped and taken down after each wash. Gutta percha lines are the best. Never leave out the clothes line over night, and see that clothes-pins are all gathered into a basket.

Silk, or anything that has silk in it, should be washed in water almost cold. Hot water turns silk yellow. It may be washed in suds made of nice white soap, but no soap should be put upon it. Avoid the use of hot irons in smoothing silk. Either rub the article dry with a soft cloth, or put them between towels and press them with weights.

To Remove Coffee Stains from table linen, pour boiling water through the stain before washing. The water must boil. If not quite boiling, it sets the stain.

If you are troubled to get soft water for washing, fill a tub or barrel half full of ashes and fill it up with water, so that you may have lye whenever you need it. A gallon of strong lye put into a large kettle of hard water, will make it as soft as rain water. For toilet purposes a teaspoonful of borax to a pitcher of water will make the water soft, and is good for the complexion and teeth.

How to Wash Matting—Put a mixture of salt and lemon juice on the stains, leave this for some hours without washing off; then wash the whole matting with salt and water.

Zephyr Shawls and Goods may be cleaned by putting them into a pan with some flour; rub the articles as you would wash anything; shake well and hang on the line, and they will look as fresh as new.

To Wash Black Lace—Carefully sponge the lace with gin or green tea; wind around a bottle to dry. By filling the bottle with warm water it will dry more quickly. Don't put near the fire, or it will have a rusty appearance.

To Wash Fascinators—Make strong ammonia water; take the article, dip it up and down a few times and it will be clean, besides the colors will be freshened. Ammonia renews ribbons too. By putting a few teaspoonfuls of ammonia in the washtub with the first water, the clothes will require less rubbing.

To Renovate Black Grenadine, take strong, cold coffee, and strain it, wring the grenadine out of it, quite tightly, after which shake out and fold up. Iron with a moderately hot iron, over a piece of old black material.

To Take Out Grease Spots from Cloth, make a weak dilution of ammonia and rub gently on the spot; then lay a blotting paper over the place; press a warm flat-iron on it, and it will disappear.

Common Starch, prepared as for regular washing, makes an excellent paste for scrap-books. That which is left over from the washing is just as good as if freshly prepared.

When color on a fabric has been destroyed, sponge it with acid ammonia, after which an application of chloroform will restore the original color.

Ink, if washed out or taken from the carpet with milk immediately it is spilled, can be almost entirely removed. Ink spots on floors can be extracted by scouring with sand wetted in oil of vitriol and water. When the ink is removed rinse with strong potash water.

A few drops of ammonia on a wet towel gently pressed on the edge of a soiled collar will whiten it. This is well to remember when traveling, where one cannot get a change of linen.

Cold Starch is much improved if made with soap-suds of white toilet soap. Ripe tomatoes will remove stains from white cloth, also from hands. A teaspoonful of turpentine boiled with white clothes will aid materially in the bleaching process,

An Ox's Gall will set any color—silk, cotton or woolen. One spoonful of gall put into a gallon of warm water is sufficient for the above purpose. This is also excellent for taking out spots from bombazines, and after being washed in it they look about as good as new. It must be thoroughly stirred into water, and not put upon the cloth. It is used without soap. After being washed in it, cloth which you want to clean should be washed in warm suds, without using soap.

Housekeepers who are limited in their supply of good washing water, can make it do double duty by dissolving alum in hot water, and throw it into the tub of soap-suds. In a moment the soap will curdle, and, accompanied by muddy particles, will sink to the bottom, leaving the water perfectly clear and devoid of the smell of soap. This water can be used for washing a second time if poured off the sediment. Where water is scarce, this fact is invaluable.

Windsor Toilet Soap—Cut some nice white bar soap into thin slices, melt it over a slow fire, scent it with oil of lavender; when all dissolved pour it into a mold and let it remain a week, then cut it into the required size.

Shaving Soap—A very fine shaving soap solution may be made by taking a quarter of a pound of white castile soap in shaving, one pint

of rectified spirit, one gill of water; perfume to taste; put in a bottle, cork tightly, set in warm water for a short time. and agitate occasionally till the solution is complete. Let stand, pour the liquid off the dregs, and bottle for use.

MEDICAL.

HOW TO KEEP WELL.

Keep the body clean, and the air pure.

Do not eat too much, or late at night, and always rest before and after a hearty meal.

Iced drinks, or very hot drinks will produce dyspepsia, and ruin the teeth.

Dress yourself and the children in loose clothes, and wear all skirts suspended from the shoulders.

Build fires early in the fall, and keep them up late in the spring, thus securing yourself from malarial fever and pulmonary disease.

When really sick, send for a good physician, and do not allow yourself to depend upon patent medicines or quack doctors.

Never enter a sick room with an empty stomach, nor exercise violently just after eating.

Never sleep in clothing worn during the day, summer or winter, and let that worn at night be exposed by day, and *vice versa*.

Thousands of persons starve themselves into thinness, paleness and nervousness, by living on white bread and sweet things, and sleeping too little. Oatmeal, cracked wheat, Graham bread and beef, with plenty of sleep, would make them plump and ruddy.

Catarrh, bronchitis and consumption often originate in damp feet. Mud, water and snow will soon make the feet damp, if you wear only leather boots. The arctic overshoe is a perfect prevention. If the leather boot be light, and the arctic be worn only when walking in mud or snow, it is a perfect foot-rig.

Avoid colds and break up as soon as possible when taken. Keep warm within doors; drink warm teas; relax the bowels, and take a vapor bath, or if a cold in the head, take a vinegar bath by wrapping the head up in flannels wet in hot vinegar. While taking the baths you must be careful and not take cold, or they will be worse off than before taking these remedies. Breaking a cold up early often leaves a severe attack of congestion, pneumonia, or fever.

Keep the person scrupulously clean, change the clothing worn next

the skin often, especially the stockings; wash the feet daily. Good health is never attainable if the feet are habitually cold, since this implies an impaired circulation of the blood, that it does not reach the extremities. Instead of toasting them in the oven, soak them in warm water till thoroughly warm, rubbing them thoroughly with a crash towel till a reaction occurs; use a flesh-brush freely upon the whole body, it is more safe than a cold bath and will aid in equalizing the circulation. This will do much to improve cold and sweaty feet. This followed for a few nights will generally warm the feet and give a good circulation to the whole body.

A prolific source in disease is defective drainage and sewerage. This is one of the most important things to attend to around the house. Chloride of lime and carbolic acid, and other disinfectants do not destroy filthiness, but only help to disguise it. Cleanliness, pure air and, above all, plenty of sunlight, are the best fumigators, and should always be kept in active use.

To secure a good ventilation in living and sleeping rooms, open the window top and bottom, and leave it that way until the air is pure and sweet. With good fires the windows can always be kept open an inch or two. This is especially needful in the sleeping room, but the bed must be removed out of the draft.

LIVING UP STAIRS.

A very noted health physician says if you want to be healthy and live to a good old age, you must climb up stairs and live at the top. The stairs consist of but seven steps, and you must make a pause on each step and follow his directions:

First Step—Eat wheat, oats, corn, fruits, beef and mutton, plainly cooked, in moderate quantity, and but two meals a day.

Second Step—Breathe good air day and night.

Third Step—Exercise freely in the open air.

Fourth Step—Retire early and rise early.

Fifth Step—Wear flannel next your skin every day in the year, and so dispose your dress that your limbs shall be kept warm. Bathe frequently.

Sixth Step—Live in the sunshine. Let your bed-room be one which receives a flood of light, and spend your days either out in the sunlight or in a room which is well lighted.

Seventh Step—Cultivate a cheerful temper. Seek the society of jolly folks. Don't be afraid to laugh.

Go up this flight of stairs. Live above. Catarrh cannot crawl up there. Catarrh and other maladies are prowling about in the basement and cannot reach the floor above.

PURIFYING THE YARDS.

Wherever about your yards there is anything needing a disinfectant see to it before you and yours have its infections breathed into your systems. To do this dissolve common copperas at the proportion of a tablespoonful to a pint of water and sprinkle plentifully upon the earth where needed. Burn up all that will burn, bury or remove what will not, if they have any disease-breeding qualities. Plant rapid growing climbers or tall plants like sunflower or hemp in your back yards to purify the air the season through. Sprinkle ashes over the ground where manure heaps have been removed, and better still, have the earth plowed and turned over, ashes and all. What you can not do yourself, attend to having done, and watch that health measures are continually enforced.

FATNESS AND LEANNESS.

Corn meal is fattening, also hominy, rye and unbolted wheat flour. Oat meal contains much more flesh-forming material than fine flour. This well boiled, without much stirring, and eaten with cream and baked sweet apples and brown bread, makes a good breakfast. Sweet apples, boiled whole, unpared, adding sugar, are nice. Nuts are rich in vegetable oil, and eaten as a dessert for dinner, instead of pastry, are wholesome, but should not be eaten between meals. Eggs are rich in fat, but boiled hard or fried in grease are worse than nothing.

Some people are constitutionally predisposed to spareness and nothing can make them fat. But, in addition to the right kind of food and a happy, cheerful state of mind, the surest way to increase in flesh is to exercise but moderately. Lie down a great deal. No posture is so favorable to the gaining of flesh as the recumbent. Sleep as much as you can; one gains flesh when he sleeps. Lying on a stretcher or in a hammock out of doors in the shade (the world forgetting), is better than activity. Keep the air of your room pure at night.

PREVENTIVE AGAINST SEA-SICKNESS.

Let your last day on shore be a day of perfect rest; no shopping or farewell calls; let your body, which is likely to be pretty well tired by previous fatigue, get thoroughly rested. At least twenty-four hours before you sail, take as strong a dose, or doses if necessary, of cathartic medicine as you can bear. Eat lighter meals than usual for two or three days before sailing. Then, if the malady assails you on your first day out, take twenty or thirty grains of bromide of sodium and repeat if necessary.

THE MEDICINE CHEST.

First on the list is a good bottle of camphor (the gum cut with alcohol) for use in case of headache, faintness, or if one is hurt or stung by bees; taken in small quantities for pain in the stomach, it gives great relief, but one must be very careful how they use it. If taken in too large quantities, camphor, or the gum either, is very dangerous. Never wet the hair with it for headache, or the result will be that the hair will fall out, which would be very unpleasant, to say the least; but bathe the temples, forehead, and back of the neck with it (camphor), then wet a cloth in hot water and lay over the forehead and eyes, also soak the feet in hot water. Then keep the patient quiet. If your headache is not very obstinate it will be persuaded to desist. This treatment will greatly relieve sick headache, and sometimes cure, as the soaking of the feet relieves nausea of the stomach.

If you have a sore throat, slight or serious, a piece of camphor gum as large as a pea, kept in the mouth until dissolved, will give relief and oftentimes cure. It is said by good authority, if the gum is used in season you will never have diphtheria—it is a good preventive. The second best remedy is magnetic ointment for outward application; for sore throat, sick headache, earache, burns, scalds, cuts, wounds and inflammation, etc., and it cannot be equaled.

Then there is the indispensable bottle of pain killer. There are several kinds which are good. It is used for all kinds of aches and pains. A teaspoonful taken two or three times a day in case of dysentery is very beneficial. Also keep laudanum, quinine, and some mild cathartic around. With the above one can feel quite safe, even in cases of emergency. A small piece of cotton saturated with laudanum and placed in an aching ear, or the cavity of an aching tooth, with a hot flannel cloth placed to the face, often gives a good night's rest, which, if omitted, would cause great suffering and loss of sleep.

One or two grains of quinine, taken just before each meal, will give an appetite and often throw off fever, if taken in time (an ounce of preventive is worth a pound of cure any time) and when a person has a bad taste in the mouth, feels a loss of ambition, chills creeping over them, and a desire to yawn often, there is nothing better than quinine taken as directed above. Always take a mild cathartic at the time; this will cleanse the system oftentimes, without the aid of other medicines.

There is nothing better for a cut than powdered rosin. Get a few cents worth of rosin, pound it until it is fine, and put it in an empty, clean pepper or spice box with perforated top; then you can easily sift it out on the cut, put a soft cloth around the injured member and wet it with cold water once in a while. It will prevent inflammation and soreness.

In doing up a burn the main point is to keep the air from it. If sweet oil and cotton are not at hand, take a cloth and spread dry flour over it, and wrap the burned part in it. It is always well to have some simple remedies in the house where you can get them without a moment's loss of time; a little bottle of peppermint, in case of colic, chlorate of potash for sore throat, pepsin for indigestion, and a bottle of brandy.

Very few persons are aware what a valuable auxiliary turpentine is in many diseases. It is a sovereign remedy for croup. Saturate a piece of flannel in it, and place the flannel on the throat and chest and occasionally two or three drops on a lump of sugar may be taken inwardly.

Nothing better than turpentine can be applied to a severe cut or bruise, and it will give certain relief almost instantly. Let any one who has an attack of lockjaw take a small quantity of turpentine, warm it and pour on the wound, no matter where it is, and relief will follow in less than a minute. Flannel cloth wrung out of turpentine into hot water, as hot as the patient can bear, is one of the best of remedies for inflammation.

Hops, also, have many uses. A handful of them steeped in a quart bowl (always steep in earthen) of water until the strength is extracted, strained and sweetened with loaf sugar, and bottled for use, is as good or better than any hop bitters ever purchased. Dose, one wineglassful taken three times a day is a good anti-bilious alterative and tonic for ordinary family purposes.

For outward application, make some small bags of cotton six inches square and fill with hops. When the face aches, or the head is in pain, or the throat and chest are sore, heat one or more of these bags very hot, up to scorching the cloth even, and apply to the suffering part. It is a great improvement on wet cloths, or wet applications of any kind.

Keep rolls of old pieces of cotton, woolen and linen for use in the sickroom. In times of health always be prepared and preparing for sickness and accident with all things needful.

SIMPLE REMEDIES IN SICKNESS.

One of the most common applications is that of a poultice. Most people think that they know how to make and apply them, but there are very few who are adepts at it. They are used to arrest inflammations and allay the attendant pain, also, in cases of wounds, abscesses, boils, etc., to facilitate the passage of matter to the surface and its expulsion. The object of a poultice is to supply heat and moisture, therefore, they should be applied as hot as can be borne, and should be frequently changed; the old poultice not being removed until the new one is ready to replace it. When the application is to be made to a boil, it is better to cover the boil with a piece of opium plaster with a circular hole cut in it, and apply the poultice over the plaster, or smear

the edge of the inflamed part with a little zinc ointment. The object being to protect the adjacent tissues from the action of the poultice, which has a tendency to develop fresh boils. They should be spread upon a warm cloth, and the part coming next to the skin should be covered with very thin gauze or muslin, so that it will not stick to the surface and can be removed all at once. When a poultice is applied, cover it with oil silk, rubber cloth or flannel. Keep it firmly fastened to the place it is intended to cover, and replace it with a fresh one before it gets cold.

Poultices are made of various substances; the most common are linseed meal, elm bark, bread, etc. To make a linseed meal poultice, rinse a bowl or basin with boiling water to heat it; then pour in sufficient boiling water; with one hand sprinkle the meal into the bowl and with the other stir the mixture constantly with a spoon until sufficient meal has been added to make a thin and smooth dough. This should be done rapidly, otherwise the poultice will cool in making. The meal should always be added to the water with constant stirring, for if the water be added to the meal the two ingredients will not be well blended and a lumpy mass will result. To make a bread poultice, cut stale bread into thick slices, and pour enough boiling water over it to cover; place by the fire and allow it to simmer for a short time; then strain off the excess of water and spread on a hot cloth.

When it is desired to produce a strong counter-irritation, a poultice of mustard mixed with equal parts of meal is a good application. By mixing the mustard with the white of an egg, the result may be obtained quicker, and the application will not produce a blister, as mustard may do if otherwise mixed. Fomentations are used in cases where poultices are not available or are not easily applied. An ordinary fomentation is a thick piece of flannel immersed in boiling water, removed and wrung dry as possible, applied to the skin and covered with oil silk or rubber cloth. There is an article made for this purpose, called spongio-pialine, consisting of fine sponge and wool matted together and covered with a rubber coating. This is available at all times and can be used repeatedly without destroying the texture.

A turpentine fomentation is made by steeping a piece of linen or lint in oil of turpentine. When applied to the skin, cover with a flannel heated as hot as can be borne, or wring a flannel out of hot water and sprinkle the turpentine upon it and apply. This is frequently more effectual than a mustard plaster.

When it is desired to apply dry heat, a thin piece of flat tile may be heated and used. If that is not at hand, a common earthenware plate, heated in the oven and enveloped in flannel, will retain its heat for some time. A heated brick will sometimes answer the purpose; so also will stone bottles filled with hot water; or hot salt in a bag is applied to the

neck in congestive headaches. Instead of hot applications, it is sometimes necessary to pursue the opposite course and apply cold ones. This may be done in various ways, by cold, moist sponges or cloths, bladders filled with ice, or by means of ice bags. Where an intense cold is desired the following is a good formula: Take of nitre half an ounce, sal ammoniac two drachms, vinegar three tablespoonfuls, water one pint. To be applied by means of sponges or cloths. Where it is necessary to apply a continuous cold, the use of a water bag is advisable. It consists of a rubber bag with a flexible tube at each end. The end of one tube is to be attached to the faucet of a water cooler and the other may hang over a pail. A constant stream of ice water passes through the bag which may be applied where desired.

Patients should be bathed often, and the bath given by means of a sponge is the one which will be most often used. When the bath is given in bed it can be done without disturbing the patient by having everything at hand and working quickly (not hurriedly). See that the bedding is protected by a rubber sheet or folded blanket over which is placed a sheet folded double. Slip the arms out of the night dress and have another warming before the fire ready to put on when the bath is finished. Take up but little water in the sponge, but return it to the basin frequently and change the water in the basin several times during the bath, having everything at hand for the purpose. Wash and dry only a part of the body at a time. It is well to use a teaspoonful of ammonia to each basinful of water. In some diseases of children it is necessary to give hot or cold baths. By stretching a blanket over the tub, placing the child on it, and gradually lowering it into the water, you will prevent them from being frightened at the sight of the water, and thus do away with the weakness that always follows fright in children.

HOP AND HEMLOCK PILLOWS.

These are recommended for sleeplessness:

To Make a Hop Pillow—Take two pieces of plain nankeen eighteen inches square, on one side braid some simple pattern with white braid; sew together and stuff full with nice fresh hops; finish with white fringe an inch and a-half wide. Make a tidy for it of plain soft linen; ravel the edges out one inch and overcast with blue split zephyr, and the pillow is complete.

A Hemlock Pillow can be made by gathering the young fresh branches and strip them. Make a case of unbleached cotton, about 20 inches square, and fill with the hemlock needles. Then make an outer covering of Java canvas, and work some pretty pattern, suggestive of the woods, if possible. Those who camp out in summer and sleep on hemlock boughs can dream of the woods while sleeping on their pillows

HOW TO CARE FOR THE SICK.

In all cases of sickness it is better that the care of the invalid be entrusted to some one person who shall act as nurse, to whom directions shall be given by the attending physician, and who shall be responsible to him regarding the carrying out of his orders. As sickness will come sooner or later into every household, we should be prepared to meet and combat it. The sick room should be the most cheerful room in the house, if possible, with a southern exposure, in order to have the benefit of the sunlight. It should be removed from the noise of the street and the odors of the kitchen. It is a mistake to keep patients in a small, oftentimes illy-ventilated chamber, as is too frequently done. Better use the parlor, if no other room answers the requirements.

Remove all superfluous furniture and ornaments, and if the patient is sick with a contagious disease, like scarlet fever or diphtheria, take up the carpet and use rugs or small pieces of carpet where necessary. The reason of this is that in contagious diseases the propagating poison of the disease attaches itself to, and becomes absorbed by woolen material more readily than others, and the liability to contract the disease by a visitor entering the room would remain a long time after the patient has recovered.

We will suppose some member of our family is sick and confined to the bed. Now, wife, mother or sister must be relieved as far as is possible, of all other duties. In many cases this will be impossible, but whatever the household duties, do not neglect the patient, and do not, above all, show any disposition to worry and fret over the additional duties imposed. Let your presence in the sick room be a grateful one, in regard to the appearance you present to the patient. Let your dress be scrupulously clean; always have a neat personal appearance, clean collar, handkerchief and a spotless apron. Keep the hands soft by the use of glycerine, or what is better, where it can be obtained, the application of cosmoline well rubbed in several times a day. A delicate touch should be cultivated, for a patient dislikes the feeling of a clumsy hand or a rough one. Wear the hair brushed back smoothly; let your dress be a close fitting one, and if obliged to sit up at night and the necessity for extra clothing is felt, don't wear a shawl or a sack with loose ends. It may become entangled in some of the surroundings, and perhaps, just as your patient is going off into a doze you may upset a chair or a stand by catching in some part of it, and the noise may prevent any further sleep that night.

You are in sole charge of the sick room, and you must enforce certain rules upon those who enter, being careful to observe them yourself. The first rule which is imperative is never to whisper. If you have anything to say speak out in a moderate low tone, but never whisper

or allow it to be done in the hearing of a patient, either in the sick room or an adjoining one. Nothing disturbs a patient more; the tired nerves are strained to catch the import of whispered conversation, and imagination runs rife in the patient's brain.

In moving about the room walk with a light firm step, not on tiptoe. Avoid creaking boots. It is better to wear slippers. Don't sit on the bed or in a rocking chair. The first is likely to disarrange the clothes and disturb the patient. The latter is annoying to him to follow the motions of the chair. Whatever is to be done in the way of tidying up the room do quietly and promptly, but don't hurry.

Seek to anticipate the wants of your patient without his being obliged to express them. Never contradict a patient; if inclined to be delirious, or if the mind is filled with morbid fancies and delusions, contradiction only excites; rather seem to fall in with the imaginations of the patient and seek to turn the mind in a different direction. Oil the hinges of the doors and don't allow them to shut with a slam. Do not speak to others in the patient's presence of his disease, or talk to him when alone of the sickness of others. Better talk too little on any subject than too much. What conversation you have let it be of a cheerful nature, and no matter how serious the case may be, don't let alarm manifest itself in your countenance.

There are certain times in the twenty-four hours when patients are apt to be worse. About 5 o'clock in the afternoon there generally is an increase of fever; at about 4 o'clock in the morning is the time when the powers of life are at their lowest ebb. The temperature of the body will be higher at 5 p. m. than it is at 4 a. m. In severe cases of illness the morning hour (4 a. m.), is the most critical of the twenty-four. More deaths occur at that time than at any other. It is, therefore, necessary at that time to see that your patient is warm enough, or is not faint; give a little nourishment or stimulus, beef tea or milk punch, and replenish the fire or put on more bed-clothing, if needed. In regard to replenishing the fire, have at all times ready paper bags filled with coal, which can be put on the fire one at a time without using a coal-hod and shovel, thus avoiding a noise.

When your patient wakes in the morning sponge the face and hands, or wipe them with a soft cloth wet with tepid water, in which may be put a teaspoonful of ammonia water. This is always refreshing, and it may be repeated several times during the day. Let him rinse out the mouth with water, and have ready some broth, gruel, or other nutriment for him to take. You can do all this by having your arrangements made the night before, without disturbing the rest of the family. Do not cook or warm any food in the patient's room. Food and water intended for the patient's use must not be kept in the room, only while giving it. Frequently the patient will be thirsty in the night. For this purpose ice may be used, given in small pieces.

In order to keep ice from melting, cut a piece of flannel, about nine inches square, and secure it by an elastic band, or by tying it round the mouth of an ordinary tumbler, so as to leave a cup-shaped depression of flannel within the tumbler to about half its depth. In the flannel cup so constructed pieces of ice may be preserved many hours; all the longer if a piece of flannel from four to six inches square be used as a loose cover to the ice cup. Cheap flannel, with comparatively open meshes, is preferable, as the water easily drains through it, and the ice is thus kept quite dry. When good flannel, with close texture, is used, a small hole must be made in the bottom of the flannel cup, otherwise it will hold water, which facilitates the melting of the ice. Ice may be given freely in most cases and will allay the thirst better than water.

The body linen of a patient should be changed often and the bed linen daily. Where it is possible, use for bed coverings only sheets and blankets. Don't use the same upper sheet during the day that has been used at night, but have two sets, and while one is in use let the other be airing. It were better if all the bedding could be served the same way. When fresh sheets or clothing are to be put on, they should be thoroughly aired and warmed. One side of the bed should be made up at a time, and the patient gently moved from one side to the other. If at any time the patient feels cold or has a chill, take jugs or beer bottles with hot water, and apply them to the feet and legs, being sure to wrap them well with a number of thicknesses of flannel, lest they produce blistering. There will be times when the patient will want to be shielded from view, or when tidying up the room. To avoid disturbing the patient, it is best to put a screen about the bed. A screen may be extemporized by throwing a sheet over a clothes-horse. A bed rest may be extemporized by taking a straight-backed chair and turning it so that it will rest on the front of the seat and the top of the back, with the feet in the air. The back is to be covered with pillows arranged so as to support the head and shoulders and small of the back. It will allow the use of a position which is often a great relief to patients who have been long confined to bed. In some diseases, where the weight of the bed clothing is unbearable, a cradle may be extemporized by sawing a barrel hoop into two half-circles and tying the pieces firmly together at right angles. This, placed over the patient's body, will relieve it from the weight of the bed clothing.

Knowing how necessary it is that patients should receive a proper amount of nourishment, and how often the sight or mention of food causes the stomach to revolt, it is of the greatest importance that the food designed to be given be presented to the patient in the most agreeable and tempting manner. Let the meals (whatever they may consist of), be served upon a tray covered with a clean napkin and in your daintiest ware. Don't let anything slop over, or bring too much of any-

thing. Never taste the food in the patient's presence. Arrange what you design for food without consulting your patient. Nine times out of ten if you ask, "What do you want to eat?" the reply will be, "Nothing," or, "I don't care." Prop him up in bed by means of pillows; put a shawl about his shoulders and a napkin under his chin. When the patient is helpless give small mouthfuls and don't hurry him. Vary the diet as much as is allowable. There are many cases where the system is actually starving, which could be reached by a little ingenuity displayed in giving the kind of food required in just the right way.

Notice particularly the amount of food taken so that you may report to the attending physician. To the attending physician you should at each visit give a detailed history of the case since his last visit. (Details to be noted on paper during each day.) Mention all striking occurrences—if for any reason the medicines have not been given exactly as ordered; or, if taken, if rejected from the stomach; note the color, quantity, and consistence of all the bodily discharges. Note whether the patient sleeps much or little; if the sleep is quiet or restless; if there is any delirium or moaning, etc.

It is better to present the history of the case to the physician at each visit in the form of a diary, in which your entries are made from time to time during the day.

It is imperative that the sick room should be well ventilated. Great care should be taken to keep everything in neatness and order; by omitting to do so the patient is worried, becomes fretful, and great harm is done.

Always keep the feet warm and the head cool as possible. Never allow a sick person to ask the second time for anything; attend to their wants immediately; if you do think they are whimsical, it is a privilege they have, and, in fact, about the only one they do enjoy.

It is very hurtful to let a sick person drink much cold water at one time, even if they are not very sick; some warm drink or cold corn, or crust coffee (toasting the corn and crusts), can be drunk with good results. If they must have cold water, take them just what you are willing they should drink, be it ever so little, and no more, and say to them to drink hearty, and smile (if the quantity is very small), and, if they are able, it will provoke a smile in return.

If the patient has a burning fever, take an earthen wash-bowl, fill two-thirds full of tepid water, in which put one tablespoonful of common baking soda; then bathe the face, body and limbs freely with it and wipe dry. This treatment for fever is followed by our best physicians.

Never venture into the sick room if you are in a violent perspiration (if circumstances require your continuance there for any time), for the

moment your body becomes cold it is in a state likely to absorb the infection and give you the disease ; nor visit a sick person, especially if the complaint be of a contagious nature, with an empty stomach, as this disposes the system more readily to receive the contagion. In attending a sick person place yourself where the air passes from the door or window to the bed of the diseased, not between the sick person and any fire that is in the room, as the heat of the fire will draw the infectious vapor in that direction, and you run the risk of danger from breathing it in. All clothing and clothes used should be thoroughly aired. A pretty bouquet or a nice plant in the sick room will often give great pleasure.

It is also essential to know how to hold a sick person with ease. Never grasp him or support any part of the body with the tips of your fingers, but with the whole breadth of your hand laid smoothly on the skin. If you use the finger ends for holding any weight, they will press and dig into the patient's flesh, causing him great discomfort, particularly if the part be at all inflamed ; but if your whole hand, with fingers a little spread out, divide the weight over its surface, no discomfort or as little as possible is produced.

ObeY implicitly the directions of the attending physician ; when medicines are ordered to be given, mark on a sheet of paper the hours at which each dose is to be given and check each dose taken. Never guess at the dose ordered. See that all medicines are labeled and look at the label each time if more than one kind is to be given. Ask your physician how much nourishment he wishes the patient to have and give it at stated times, with as much regularity as the medicine.

The medicine to be given and the cups, spoons and glasses, for the use of the patient should be kept out of his sight, either in a closet or on a table in an adjoining room. Spoons that have been used should be placed in water each time after using. A small dish of water on the stand will serve for this purpose.

There is one thing which will often require considerable tact to accomplish—the defense of your patient against the well-meaning but oftentimes injudicious interference of friends. If a caller commences a conversation which will tend to disturb or fatigue your patient, speak kindly but firmly to stop it. Remember your first duty is to your patient. You can explain your reasons to the friend afterwards. Don't let a caller kiss your patient. It is a bad habit in sickness and one fraught with danger at times, and is almost always annoying to the patient.

STATE OF THE PULSE AND LUNGS.

Every intelligent person should know how to ascertain the state of the pulse in health ; then, by comparing it with what it is when he is ailing, he may have some idea of the urgency of his case. Parents

should know the health pulse of each child—as now and then a person is born with a peculiarly slow or fast pulse—and the very case in hand may be of that peculiarity. An infant's pulse is one hundred and forty; a child of seven about eighty, and from twenty to sixty years it is seventy beats a minute, declining to sixty at eighty. A healthful grown person's pulse beats seventy times a minute; there may be good health down to sixty, but if the pulse always exceeds seventy there is disease; the machine is working itself out; there is fever or inflammation somewhere and the body is feeding on itself; as in consumption, when the pulse is quick, that is over seventy, gradually increasing, with decreased chances of cure, until it reaches one hundred and ten or one hundred and twelve, when death comes before many days. When the pulse is over seventy for months, and there is a slight cough, the lungs are affected.

Persons desirous of ascertaining the true state of their lungs are directed to draw in as much breath as they conveniently can; they are then to count as far as they are able in a slow and audible voice without drawing in more breath. The number of seconds they can continue, must be carefully observed. In consumption the time does not exceed ten and is frequently less than six seconds. In pleurisy and pneumonia it ranges from nine to four seconds. When the lungs are in sound condition the time will range as high as from twenty to thirty-five seconds.

VALUABLE ADVICE TO MOTHERS.

Emetics are useful under various circumstances. In cases of croup, and some other diseases, and also to relieve the stomach of any irritating substance which has been swallowed, such as indigestible food or poison. There are several articles used for this purpose that can be obtained readily anywhere. Ground mustard, common salt and warm water. If a child or any member of the household has accidentally swallowed any poison there are two things to be done, dilute the poison and get it out of the stomach as quickly as possible. A few minutes' delay may settle the question of life or death. There are various antidotes to particular poisons, but in many cases the nature of the poison is not known, and we must act upon what is called general principles. There are two kinds of poison which are distinguished by their action, viz., corrosive and insensible. Corrosive poisons destroy the coating of the tongue, throat and stomach, and occasion great pain, with great prostration. Hartshorn or ammonia is an example of this class. Insensible poisons produce insensibility and are not generally attended with any pain. Laudanum and the various preparations of opium are examples of this class. In the first class of cases give a teacupful of warm (not hot) milk; in two or three minutes another; continue until the stomach is full and then insert a feather or a finger into the throat

and vomiting will ensue. If milk is not at hand don't wait, but use cold water. After vomiting has taken place give the whites of half a dozen eggs or a tumbler of sweet oil, which will tend to neutralize any poison remaining in the stomach.

In the second class of cases, mustard, salt and warm water are the best emetics. Mix a tablespoonful of mustard with a tumbler of water and give half of it; follow it immediately with a cup of warm water. Repeat every two minutes until vomiting occurs. If mustard is not at hand use common salt, as much as will dissolve in a cup of water. To be given in the same way. After vomiting has occurred, instead of white of eggs, give strong coffee. If there is a tendency to sleep pour a stream of cold water on the head and shoulders from a height of five or six feet. In all cases send for your physician the first thing, but continue active treatment until he arrives. Persons are sometimes poisoned from inhaling noxious gases, which escape from stoves into sleeping rooms. When such an accident occurs, open all the windows, pour cold water on the head from a height and apply hartshorn to the nose. If able to swallow give a stimulant—a few spoonfuls of whisky or brandy and water. The sting of a wasp or a bee is an irritant poison applied to the skin, and serious results may come from it. A prompt application of a little hartshorn to the wound and three drops diluted with half a tumbler of water and swallowed will afford speedy relief. If that is not at hand, a little wood ashes stirred in a cup of water will make a good substitute for the hartshorn.

A disease in which emetics are often used is croup. This disease is alarming in its symptoms, and is dreaded more perhaps than any other. It is the result of cold, especially if connected with damp clothing and wet stockings. A child becomes overheated and stands in a draft or sits on a cold stone, the perspiration becomes suddenly checked and croup is apt to follow. It generally comes on at night after going to bed. The child will seem restless and feverish with a quickened respiration, and then suddenly comes the cough that is the direful forerunner of croup. Put the child's feet into a bath of hot water with red pepper in it, grease it on the abdomen, chest and throat and wrap up carefully in blankets. In severe cases goose grease and molasses a little warmed is given, a spoonful at a time, but not oftener than once an hour.

BURNS, BRUISES AND SPRAINS.

Among the more common accidents which are liable to occur in the household, and which often prove serious, are burns and scalds. Their severity and danger depend upon the extent of surface and depth of tissues involved. An unfailing remedy is, in most households, always on hand—common baking soda or bi-carbonate of soda. Make a thick paste with soda and a little water and apply to the injured spot; then

dust the whole with the dry soda and cover with a light bandage. It will act like magic, relieving the pain at once. Allow it to remain until it is ready to drop off—a few hours or days, as the case may be. When it is removed, dress the wound with cosmoline. Never put on to a burn or scald any molasses, starch, soap, flour, charcoal or glue. They have the inconvenience of being uncleanly, and some of them form crusts which it is difficult to remove.

Beech leaves are a sovereign remedy for the most severe burns. Take the leaves of the beech tree, either green or dried, and boil them in water, hard or soft, thus making a tea as strong as it can be made. Boil for an hour. Take the tea lukewarm and wash the burn thoroughly, then cover the raw place with the leaves two or three thick, with smooth side down. Wrap well with soft cloths, and keep damp with the tea; dress twice a day, and the worst burn will soon show improvement and heal much more rapidly than with any other treatment. One good feature of the wash is it causes no smarting or pain whatever, even as strong as the tea can be made. It may be applied to any perfectly raw surface, and will soon allay any smarting or burning.

Bruises and sprains, which are liable to occur at any time, are much more quickly cured if treated immediately on their occurrence. The effect of a bruise is to rupture some of the smaller blood vessels, near the surface, and the blood being poured out under the skin, forms the black and blue spots, so-called. When such an accident occurs, a stream of cold water directed on to the part, and continued as long as it can be borne, and then renewed after a time, will often prevent swelling, and will contract the mouths of the ruptured blood vessels. Such a method may be applied by pouring water on to the part from a height, from a pitcher or coffee-pot. A rubber tube may be attached to a faucet, and the water thus conducted. The parts should be tightly bandaged afterward, and the bandages soaked with tincture of arnica, or tincture of marigold (*Calendula*).

A sprain is always more serious than a bruise, the joints being the parts implicated. One may recover from a fractured limb sooner than from some forms of sprain. When such an accident occurs, place the limb in a basin or pail of water as hot as can be borne. Keep the temperature up by the addition of more hot water from time to time. Allow it to remain immersed in the bath from ten minutes to half an hour, according to circumstances. After removing, bandage evenly and tightly the whole extent of the limb, both below and above the joint implicated, commencing the bandaging at the extremity of the limb, below the injury, and making it tightest at that point, thus forcing the blood from the superficial veins towards the trunk. The limb should be kept in an elevated position for some hours afterwards. If the injury is to the lower extremity, the foot may be placed in a chair, and supported

by a pillow. If the upper extremities are involved, a sling, made of a wide silk handkerchief, and tied around the neck, will give the necessary elevation and support.

EARACHE AND NOSE BLEED.

There is scarcely an ache to which children are subject that is so difficult to bear as the earache. The cases, if treated as follows, will often be relieved immediately: Take a bit of cotton and soak it in glycerine and sprinkle on it a little black pepper; insert this into the ear and put a dry piece of cotton outside, to be kept in place, if necessary, by a light bandage tied over the head.

Sometimes insects will find lodgment in the ear, causing great pain. Should this occur, turn the head on one side, and pour the ear full of sweet oil. Insects breathe through pores in their skin; the oil obstructs these openings, causing their death. Children, and often those of larger growth, acquire the habit of picking their ears with a pin, hairpin, etc. It is a pernicious practice and should not be allowed. The drum of the ear is a very delicate membrane and is easily injured; inflammation and deafness may be induced thereby. Sometimes foreign bodies from the throat, such as a piece of meat or a large bone, can be removed by blowing forcibly into the ear. It causes a powerful reflex action, during which the foreign substance may be expelled from the windpipe.

Many persons are subject to nose bleed. In robust, plethoric habits this is rather beneficial than otherwise, but in many cases it occasions inconvenience and perhaps alarm. It generally yields readily to treatment. Take a pledget of lint, moisten, dip in equal parts of powdered alum and gum arabic and insert in the nose. Bathe the forehead and nape of the neck in cold water. If alum and gum arabic are not at hand, use the tea dust found in the bottom of the tea caddy.

BOW-LEGS AND KNOCK-KNEES.

There is no necessity for children to ever be deformed in this way, for few, if any, are born in this way, but the child is thus distorted by carelessness or inattention of the mother. A learned English physician who has made a study of the care of infants attributes the distortion known as bow-legs, to a habit some youngsters delight in of rubbing the sole of one foot against that of the other. Some, as is well known, will go to sleep with the soles pressed together; they appear to enjoy the contact only when the feet are naked, not attempting to make it when they are socked and slippers. The remedy, therefore, is simply to keep the child's soles covered. Knock-knees the doctor ascribes to a different childish habit, namely, that of sleeping on the side, with one

knee tucked into the hollow behind the other—a custom familiar to the observation of most parents, or standing the child's weight upon the legs before they are strong enough to bear it. Here the preventive prescribed is to pad the inside of the knees so as to keep them apart, and let the limbs grow freely their own way.

NERVOUS DISEASES.

Until within a comparatively few years nervousness was considered merely an irritability of temper, a mental quality. It is now recognized by physicians as a physical disease. It makes itself manifest in many ways. Among its more common symptoms are anxiety of mind, sleeplessness, neuralgia, nervous sick headache, nervous dyspepsia, rose cold or hay fever, etc. Certain of these symptoms were formerly regarded to be diseases of themselves, and were treated without regard to causation. The failure to obtain a cure in many cases, and a recurrence of the symptoms, is often due to the fact that the symptoms were treated and not the disease. The severity of the symptoms can be mitigated and perhaps for the time entirely removed by the use of various remedies, aided by moral treatment.

Anxiety of Mind from whatever cause induced, if long continued, may occasion functional disturbances in various organs of the body. It may be the occasion of dyspepsia, palpitation of the heart, inflammation of the brain, etc. If treatment is adopted early it can usually be cured. "Moral therapeutics" are of more value than medicine. A change of scene, absence from one's accustomed duties and surroundings, will relieve in many instances the strain upon the tired brain and allow it to recover its lost tone and vigor without the aid of medicine.

Sleeplessness is a symptom of nervous exhaustion. Long continued wakefulness disorders the whole system and may lead to serious disease of the brain and is a cause of insanity. A sleepless night cannot be recovered from by any siesta during the day. It is only during the night that refreshing sleep can be procured. Persons troubled with wakefulness should take daily exercise in the open air. It is a good idea to take a walk just before retiring. It is a popular error to suppose that eating just before bed-time tends to wakefulness, on the contrary, a hearty supper of plain, easily digested food rather predisposes to sleep. This is due to the fact that the process of digestion requires an increased amount of blood in the organs that perform it and consequently less is sent to the brain. It is necessary, however, that the food taken shall be of a digestible and non-irritating character. Most of the cases of wakefulness among women are of a passive variety, which require nutritious food and a certain amount of stimulants. Of the latter, sherry wine is the best. A wineglassful with dinner; never between meals. Next to sherry, good lager beer, which may be taken at any time.

Alcoholic stimulants should never be taken except at meals. By following this rule, there is no danger of acquiring the habit of intemperance.

In what is known as the active or sthenic form of wakefulness—which oftener occurs in males—stimulants would increase rather than diminish the difficulty. A mustard poultice applied to the stomach, or cold foot bath just before retiring, will sometimes do good.

Sleep always begins at the extremities; hence not only the mind should be at rest, but the feet should be kept still. Various medicines are used to produce sleep, but most of them are of such a nature that their use, except under the direction of a physician, is inadvisable.

A Sick Headache is often a symptom of nervous disease, and is due to some irritation of the nerve which is connected with the stomach. The medicinal agents which have afforded most relief in these cases are, powdered guarana, thirty grains, to be taken in water and repeated every hour until relief is obtained, or liquor ammonia acetatis (spiritus mindereris), one or two tablespoonfuls every hour. During the attack the patient should remain in a horizontal position, and if there is much flushing of the face, denoting congestion, apply a bag of hot salt to the nape of the neck.

Rose cold or hay fever is due to an irritation of the thoracic branches of the pneumo-gastric nerve. There is no specific for it. The remedy which seems to have accomplished most good is quinine, a two-grain pill every two hours until relieved.

Coffee will relieve about one-half the cases in which it is tried. The relief may be temporary or permanent. Give it hot, very strong, and without sugar or milk, and on an empty stomach.

As before stated, all the above so-called diseases are but varieties of nervous disease, and a cure can not be expected until the cause has been ascertained and removed.

Owing to the great prevalence of nervous disease, nervous remedies are in especial demand. The danger is that when one particular remedy becomes popular it will be used to excess, and in the end prove detrimental. All nervines are necessarily perilous agents, and should not be used indiscriminately, only under the direction of a physician.

SICK HEADACHE.

Among the many ills that human flesh is heir to, there is none, perhaps, more common than headache. Headache may arise from a variety of causes, and there is no one remedy that is a specific for all. If the pain is of a throbbing and beating character it indicates fever; if sharp and shooting there is congestion of the arteries; if dull and heavy the veins are congested. In either case the first thing to do is to try to draw the blood from the head to the extremities. Put the feet into a

pail of hot water. Use a pail, not a basin or wash-bowl, as it is necessary that the water should not only cover the feet, but come up as high on the calves of the legs as possible. Add hot water from time to time keeping the temperature as hot as can be borne.

Apply cold to the head. This may be done by taking a small bowl full of ice pounded fine, to which add two tablespoonsful of fine salt; wrap in a cloth and apply half a minute at a time; or take one ounce of chloroform and dissolve in it all the camphor gum it will take up; rub a little of this on the forehead and temples; then wet a cloth (one thickness) with it, apply to the painful spot and cover with a dry cloth. This will cause a smarting sensation. When it becomes too hard to bear the cloth it may be removed and reapplied, if the headache has not disappeared.

A remedy, particularly valuable in certain forms of headache, is the bisulphide of carbon. Put a piece of cotton in a wide-mouth bottle, such a one as tooth powder usually comes in; pour on it ten or fifteen drops of the liquid, and place the mouth of the bottle over the painful part. In about three minutes a tingling sensation will be felt. Let it remain until it begins to smart, then move it to another spot. Many cases have been relieved with this remedy in ten minutes that had been suffering for hours. The mouth of the bottle should be closely applied to the skin, excluding all air, as it is the vapor of the carbon acting upon the cutaneous nerves that produce the result. After using, the bottle should be tightly corked, as the odor is not a pleasant one.

Sick headache is a common disease among women. It arises from various causes, and is apt to occur at regular intervals. It is in most cases a curable disease, but as it is caused by different circumstances no specific treatment can be given without knowing the history of each case. When headache is the result of a cold or catarrh in the head, the following remedy, used when it first makes its appearance, will generally arrest it: Take of pure carbolic acid four scruples; ammonia water, one and a half drachms; water, two drachms; alcohol, one drachm; mix; make a small cone of blotting paper and pour some of the mixture upon it and inhale through the nose.

In some forms of nervous headache, massage or gentle manipulation of the head will soothe like magic. Patients who were suffering extreme pain have often been relieved in a few minutes, and fell asleep under the operation. The operator should stand, the patient sitting in a chair in front of him. The clothing should be loosened about the waist and neck and the eyes closed. The operator dipping the hands in cool water places them on the forehead, the fingers of one hand pointing toward those of the other. Now separate the hands with a slow motion and moderately firm pressure, carrying them across the forehead down behind the ears. Repeat this motion about five times a minute for five

minutes, then with each hand pick up the skin of the forehead, commencing over each eye, and give it a little twisting or rolling motion between the fingers; this motion should be repeated until the surface of the forehead and the temples has been worked upon. In the case of delicately wrought nervous organizations you will scarcely fail to obtain the result.

There is another form of the disease classed as headache, which is not really an ache, but a dizziness or giddiness. It may be only momentary, or it may last for a long time. It generally comes on suddenly and without warning.

This is sometimes due to errors in diet, but oftener to more serious trouble, and should never be neglected. The advice of a physician should be sought in all cases.

CONGESTIVE CHILLS.

This disease is the same as intermittent fever, commonly known as fever and ague, only in a severer form, and occurs in patients who are already prostrated from other causes.

For a day or two previous to the accession of the disease, the patient feels languid, restless and feeble with some oppression in breathing. A chill more or less severe follows a headache, not sharp or acute but dull and heavy in character. The principal danger in the disease is congestion of the lungs or brain.

The best remedy, and one which can always be kept at hand, is quinine; or what answers the same purpose at a much less cost, dextro-quinine. It can be obtained in the form of a powder or in pills; the latter are the more convenient to administer.

Give fifteen grains (five three-grain pills) upon the first symptoms of the disease, and if a chill occurs give two grains every two hours. During the cold stage use hot water bottles to the feet, plenty of blankets and hot drinks.

During the hot stage which follows use cold cloths to the head wrung out in a mixture of vinegar and water. Tonics and stimulants are needed in most cases.

DYSPEPSIA AND ITS CURES.

Dyspepsia is much more frequent in this country than in any other. Fully one-fourth of the adult population suffer to a greater or less extent from it. It is occasioned by improper eating in several ways. Eating too much, too fast or too often. In the digestive organs in which the processes by which the food is digested is carried on, the functions are imperfectly performed. It affects not only the stomach but various other organs, the liver, the spleen, the bowels and also the mental organism.

Another cause of dyspepsia is the drinking of ice-water and iced tea. Iced tea is the cause of more diseases than one would think, gastric fever being not the least of them. Indigestion is another cause, and those who are troubled in this way should be in the sun as much as possible, and try to lie in the sun at least an hour; expose the body to sunshine, especially the back. Those who take plenty of exercise, eat good, healthy food, and live in the sunshine, will seldom have indigestion or dyspepsia. Tea is a most fruitful source of dyspepsia, because it is usually drank to excess.

On account of the various organs liable to be implicated, the range of symptoms is very great. Some of the most common are loss of appetite, nausea, acid eructations or heartburn, sense of weight and fullness in the stomach after eating, giddiness when walking, as if the pavement was rising up immediately in front of one, constipation and sallow skin; in advanced stages cough which is often mistaken for a symptom of disease of the lungs, loss of ambition and energy, despondency, etc. These are but a few of the symptoms which present themselves.

To those unacquainted with the pathology of the disease some of the symptoms, when present, may lead them to think the cause of the trouble is different from what it really is. A very common symptom is palpitation of the heart. Those who have this almost invariably imagine that they have heart disease, and often suffer not only physically from the distress caused thereby, but mentally from fear of sudden death. The cause of a fit of the blues may be a portion of undigested food. The treatment of this affliction must have a two-fold object: To relieve the distress and to remove the cause. Bearing in mind the cause of the trouble, the diet should be so regulated as to give the digestive organs as little work to perform as possible. Only the most digestible food should be used, and in such quantities as not to overtax the stomach. The common symptom of acid eructations or belching of wind may be relieved by taking from one to two teaspoonfuls of willow charcoal and two teaspoonfuls of glycerine in a little water after each meal. The prepared charcoal may be found at any druggist's.

Heartburn, so-called, indicates a too acid condition of the stomach, which should be counteracted by means of alkalies. A half-teaspoonful of magnesia or bicarbonate of soda taken in a little water, will often relieve at once this disagreeable symptom.

When there is a sallow look to the skin, and a torpid condition of the bowels the liver is implicated. In such cases use pellets of podophyllin, one-fortieth of a grain. They may be obtained of any druggist, and will effectually relieve constipation and engorgement of the liver. Either kind may be used three times a day. Where there is palpitation of the heart with some debility, the following will be of use:

Tincture of cinchona compound, four ounces; citrate of iron, thirty-two-grains; sulphate magnesia, one drachm. Take a teaspoonful three times a day before meals.

Some of its Cures—for it can be cured by strict attention to diet, exercise and sleep—are here given. Oranges eaten early in the morning, one before breakfast, are very beneficial, and often entirely cure the malady. A few drops of aromatic spirits of ammonia, drank in a small glass of water, will also often give relief. Milk and lime-water is also beneficial. To a goblet of milk add four tablespoonfuls of lime-water—this is a good proportion. Pepsin and wine—the druggist will prepare it in the right proportions—will quickly relieve heartburn, produced by dyspepsia, or the pain that the disease produces. Or this: One ounce pulverized charcoal; one ounce magnesia (calcined); one-half ounce ginger. Have a druggist compound it; take a teaspoonful of the mixture and drink with half a glass of cold water after each meal.

But after all, all the remedies in the world will not cure this disease unless the manner of eating and the food is strictly attended to. The meals should be taken with regularity, and those articles of food avoided which experience proves to be unsuitable or which produce discomfort.

TREATMENT OF THE EYE.

One of the most common of the minor accidents occurring to nearly every one, is getting small particles of almost any substance in the eye. Usually the extra amount of tears which flow after any such mishap carry off the foreign substance, especially if aided by a gentle rubbing of the eye toward the nose. In case this process should fail, here are one or two other methods of relief.

One excellent way is to place a knitting-needle over the upper lid, just under the edge of the orbit, and then—holding it firmly—turn the lid backward over the needle. This exposes the intruder, which can be removed by lightly applying the corner of a silk or cambric handkerchief. If the substance be imbedded in the membrane, use must be made of a sharp-pointed instrument.

Very often, after the speck is removed, a little soreness will be left in the eye—a very natural consequence. To relieve this, is recommended the following: Pour into a heated spoon a few drops of laudanum, which, in a few minutes, will become jelly-like; dissolve in a few drops of water, and use as a wash for the wounded organ. The laudanum is an extract of opium dissolved in alcohol, which would be very irritating; but the heating evaporates the alcohol, and the water takes its place.

A more serious, but still common, accident to the eye, is the unfortunate introduction of a particle of lime. As this alkali is a very powerful and active one, the remedy must be applied at once. Immediately

dilute a few drops of vinegar or lemon-juice in a little water, and bring it in contact with the lime in the eye. This will neutralize the effect of the alkali. Even after this, it will be necessary to consult a physician, for the injury to the eye is apt to be severe. Always avoid all of the popular "eye washes" or "salves" so extensively advertised.

Rest the eyes for a few minutes when the sight becomes in the least painful, blurred or indistinct.

Have sufficient light; never sit facing it; let it come from behind or from one side. It is considered by oculists that too much light is almost as bad as too little. They strongly recommend a moderate light, so that surrounding objects may not be too much illuminated, and the wearing of a black shade, so large that front and side light may not enter the eyes. With this protection the light may be safely in front—if reading, it is better that it be to one side.

Never read in horse or steam cars.

Never read when lying down.

Do not read much during convalescence from illness.

The general health should be maintained by a good diet, air, exercise, amusement and a proper restriction of the hours of hard work.

Take plenty of sleep. Retire early and avoid the painful evening lights. Ten hours' sleep for delicate eyes is better than eight.

A VISIT WITH THE DOCTOR.

"My best assistants," says the good old doctor, "are catnip, smart-weed, horseradish leaves and mustard plasters."

When baking, if you touch your finger against the oven door or a hot pan, the instant application of a little mucilage will alleviate the pain and heal the blister.

Aromatic spirits of ammonia, if inhaled, will often cure a catarrhal cold.

Spearmint and sage tea is good for children troubled with worms, and warm water a trifle sweetened is good for the stomach ache.

The instant anyone is stung, wet some cut tobacco and lay it at once on the spot. Hold it there a few minutes and the cure is complete.

For a burn, if the skin is not broken use raw linseed oil, or varnish. If the skin be broken, wet with a feather and the white of an egg, and sift on charcoal through thin muslin.

Steep some fine cut tobacco until it is a strong solution, and mix with clean, fresh lard—enough to color the lard a dark brown—it is one of the best ointments for burns, scalds, sores, etc., in the market.

For sprains, take one part blue clay and two parts vinegar and make into a paste and bind on at night with a wet towel. One application is generally sufficient.

To draw fire from a burn, wet the burn with pulverized alum dissolved in water, the stronger the better.

Liniment for pain proceeding from cold—Half pint spirits turpentine, half pint vinegar, one raw egg. Shake all well together and rub part affected night and morning with a flannel rag.

For a cut, wash off the blood in cold water and bind it up with a clean cotton bandage; if it inclines to bleed put on scraped lint, after bringing the edges of the wound together as closely as possible, and bind it rather tight.

Milk is found to form an excellent solvent for quinine, and also to disguise, in a measure, the bitterness of that drug. It will be found particularly useful in administering quinine to children. Five grains in a tumbler of milk is almost tasteless.

For a cough or a tickling in the throat, take the juice of two lemons, the beaten white of one egg and enough powdered or fine granulated white sugar to make a thin paste. A teaspoonful of this mixture will allay the irritation and cure a cough in its early stages.

The leaves of the geranium are an excellent application for cuts, when the skin is rubbed off, and other wounds of the same kind; one or two leaves must be bruised and applied on linen to the part, and the wound will become cicatrized in a very short time.

Lint dipped in nettle juice and put up the nostril will stay the bleeding of the nose. Fourteen or fifteen of the seeds ground into powder and taken daily will cure swelling of the neck, known as goitre, without in any way injuring the health.

To allay irritation and stop vomiting, take in the proportion of one teaspoon each of salt and cayenne pepper, to a teacup of vinegar; dose one tablespoon, or less, every fifteen minutes. This is also useful to bathe painful parts, as headache, bruises, sprains, and is excellent used as a gargle for a sore throat.

For a cold on the lungs grease a cloth and sprinkle with fine salt and apply to the chest. If congestion is feared, make a mustard paste, mixing the mustard with glycerine which will prevent blistering without taking from the efficacy of the mustard.

A nice wash for the delicate skins of infants is made by obtaining maple twigs. Put a small lump of alum in and boil with the twigs. Wash the tender places with this in lieu of water.

Probably not all know the efficacy of dry heat in relieving pains. Earache can quickly be cured by heating a folded cloth against a stove-pipe, laying on the ear, and changing for another as fast as they can be heated. It is best to first fill the ear with melted lard, which should be only blood warm.

If any are troubled with bronchitis or asthma, smoke dried mullein leaves two or three times a day. Use a common clay pipe and smoke night and morning; oftener if necessary. Several severe cases of bronchitis, and of several years' standing, have been cured by smoking these leaves.

Stammering may be cured by reading aloud for an hour or two each day keeping the teeth shut tightly together. Speak slowly and as distinctly as possible, and the difficulty may be overcome in time.

Those who are troubled with cold feet, should get a hard-wood board, set it up before the kitchen stove a few minutes until heated, and then it will be warm to stand upon while washing, ironing, baking and washing dishes, or even can be used while sitting to sew or read, and will save much time that is otherwise lost by stopping to warm the feet. If you don't do your own work it is well to have one for the girl, for her feet are as likely to get cold this weather as yours, and she will be enabled to do more work and with greater comfort with the hot plank than without it. A loop of strong cloth can be tacked to one end to hang it away by when not in use.

To prevent wearing through the skin when bed-ridden, apply to tender parts of the body with a feather a lotion made by beating to a stiff froth, the white of an egg. Bottle for use.

To drop medicine correctly, shake the bottle so as to moisten the cork. With the wet end of the cork moisten the edges of the bottle, then holding the cork under the mouth of the bottle, let the fluid pass over the cork in dropping.

A self holder for a spoon, when both hands are occupied, is to place the handle of the spoon between the leaves of a closed book lying on the table.

A valuable means of disinfectant in a sick room is coffee, to be burned on hot coals or a hot shovel. If a small piece of camphor gum is placed in the center of the coals and coffee, the atmosphere will soon be cleared and the nurse and patient invigorated.

PRESCRIPTIONS AND CURES.

Poultices are better for the addition of a little sweet or castor oil and a few drops of laudanum.

Swelled Neck—Wash the part with brine, and drink it also twice a day until cured.

Bee or Wasp Stings—Wet saleratus and tie on instantly.

Snake Bites—Roll plantain leaves and bruise them; tie them on the bite and drink a quantity of whisky.

A Nail Run into the Foot—Fresh beet thoroughly pounded; apply to the part frequently. Mothers with barefoot boys take heed.

To Stop the Flow of Blood—Bind the cut with cobwebs and brown sugar, pressed on like lint; or, if you cannot procure these, with the fine dust of tea.

To Remove Substances from the Eye—Make a loop of a bristle or horse hair, insert it under the lid, and then withdraw slowly and carefully. This is said to be never-failing.

Asthma—Soak blotting or tissue paper in strong saltpetre water. Dry and burn at night in the bedroom.

In Cases of Sunstroke remove the patient to the shade, lay him down full length, apply cold water to his head and lips, and keep his lower limbs warm.

Proud Flesh—Pulverize loaf sugar very fine and apply it to the part afflicted. This is a new and easy remedy, and is said to remove it without pain; or burnt alum pulverized and applied is an old and reliable remedy.

Felons—As soon as the parts begin to swell get the tincture of lobelia and wrap the part affected with a cloth; saturate it thoroughly with the tincture and the felon will soon die, poisoned. This never fails if tried in season.

Mustard Plaster—By using syrup or molasses for mustard plasters, they will keep soft and flexible, and not dry up and become hard, as when mixed with water. A thin paper, or fine cloth should come between the plaster and the skin. The strength of the plaster is varied by the addition of more or less flour.

To Prevent Choking—Break an egg into a cup and give it to the person choking, to swallow. The white of the egg seems to catch around the obstacle and remove it. If one egg does not answer the purpose try another. The white is all that is necessary. This will also remove fish bones.

Colic—For the violent internal agony termed colic, take a teaspoonful of salt in a pint of cold water; drink it and go to bed. It is one of the speediest remedies known. The same will revive a person who seems almost dead from a heavy fall.

For Toothache caused by cold, a woollen cloth of several thicknesses wet with vinegar and put over a hot brick or stone, with something thrown over the head to keep in all the steam; or, put a piece of cotton dipped in collodion into the tooth. When hardened it will adhere strongly, and stop the pain.

Salt Rheum—Get 12 grains arseniate of soda; dissolve in 12 ounces of water and take a teaspoonful three times a day. Also use an ointment composed of citrine (mercurial) ointment and lard equal parts. Should the eyes become swollen decrease the dose of arseniate of soda.

Croup can be cured in a minute by administering a teaspoonful of powdered alum in twice that quantity of sugar to make it palatable; almost instantaneous relief will follow. A towel or flannel cloth wrung out of hot vinegar in which a little salt has been added, and placed upon the chest and throat, changing every ten minutes, with a dry towel thoroughly covering it, often materially assists in relieving an attack of croup.

Canker Sore Mouth—Use common cranesbill root steeped and

sweetened with honey, as a mouth wash. Use frequently; or wash the mouth with a tea made from the fruit of the staghorn sumach (*rhus typhina*), at the same time take a teaspoonful internally. Repeat every few hours until a cure is effected.

Hydrophobia—Take the root of common upland ash, generally called black ash, peel off the bark, and boil it to a strong decoction. Take one gill three times a day for eight or ten days.

If bitten by a mad dog, the wound should be cut out as soon as possible, thoroughly washed with aqua-ammonia, or, for want of that, in a solution of potash or common salt.

The bite of the rattlesnake and most common bites and stings may be cured in this way.

Rheumatism—Take ten grains of salicylic acid three times a day for three days, and if very severe, take the same amount four or five times a day; take in a little cold water. This is also good for neuralgia. Inflammatory rheumatism is relieved by steeping wormwood in vinegar, wringing a flannel out of the decoction, applying while hot and renewing often.

Warts—Cut a slice from a raw potato and rub the hand each night; let the water dry on the hand. It will need but few applications; or, get five cents worth of spirits of salts and apply frequently to the warts and they will soon disappear. The milk of milkweed is also good.

Neuralgia—Two drops laudanum in half a teaspoonful of warm water and dropped into the ears; it will give immediate relief; or this, squeeze the juice of a lemon into a small cup of strong coffee. This will usually afford immediate relief in neuralgic headache. Tea ordinarily increases neuralgic pain, and ought not to be used by persons affected with it.

Run Rounds—Bathe freely and frequently in turpentine, and bind on a cloth well saturated in it; or take a piece of common soap about the size of a hickory nut, one teaspoonful of sugar, one teaspoonful of salt and water enough to melt the whole; thicken with oatmeal, and boil ten minutes; apply as a poultice.

Sprains—There is nothing better than a strong decoction of wormwood and vinegar. A flannel cloth wrung out of the above just as hot as the patient will bear, and bound on the affected part will give immediate relief. The pain of a sprained limb is quickly removed by ice-cold water. The terrible pangs of whitlow or felon are cut short by intense heat. A large proportion of all cramp and spasms can be relieved by water of proper temperature and intelligently applied.

Cuts or Bruises—Tobacco, wet with spirits or water, bound on a fresh cut or bruise will save much pain and soreness. The tobacco should be kept moist by occasionally wetting the bandage with warm water. Fresh tobacco should be applied every day till the soreness is

gone; then remove it and put a piece of court plaster over the wound, so as to exclude the air, and it will soon heal without further trouble.

Colds—Take two teaspoonfuls of water, one of molasses and one of pain killer; sip down and cover warmly. It is well to bathe the chest also with the pain killer. A very bad cold may be broken up directly with this careful treatment.

Gargle for Sore Throat.—Take one teaspoonful of cayenne pepper, one teaspoonful of salt, one pint of water, two tablespoonfuls of vinegar; sweeten to taste with honey or loaf sugar. Mix together and bottle.

Cure for Hoarseness—Take the whites of two eggs and beat them with two teaspoonfuls of white sugar, grate in a little nutmeg, then add a pint of lukewarm water; stir well, drink often and it will cure the most obstinate case of hoarseness in a short time. Or, at night, before going to bed, have ready a pint bowl into which you have squeezed the juice of half a lemon, add to this one teaspoonful of glycerine and one or two tablespoonfuls of good whisky or best brandy, pour over boiling water, sweeten well with loaf sugar, and drink very hot.

Diphtheria—Dissolve one tablespoonful of sulphur in a glass of cold water; gargle the throat six or eight times a day. Cook salt pork in vinegar and bind on the throat; when the paroxysms come on soak the hands and feet in just as hot water as the patient will bear, with a tablespoonful of baking soda thrown in. Rubbing the limbs and body will assist greatly in throwing off the disease. The simple sulphur remedy is very effectual in common sore throat.

Asthma—Take pulverized stramonium leaves one ounce, add one drachm pulverized nitre; divide this mass into eight parts, to be used as follows, only when symptoms of asthma appear, viz: Heat a shovel, or any flat piece of iron that will hold heat, for ten minutes; sprinkle one of the eight parts on the hot iron and inhale as much of the smoke as possible. Then bathe the chest thoroughly, with the flat of the hand, with one part each of best olive oil and Jamaica rum (which is a black rum); none other is good for an embrocation.

Lockjaw—If any person is threatened or taken with lockjaw from injuries of the arm, hands, legs or feet, do not wait for a doctor, but put the part injured in the following preparation: Put hot wood ashes into water as warm as can be borne; if the injured part cannot be put into water, then wet thick folded cloths in the water, and apply them to the part as soon as possible, and at the same time bathe the backbone from the neck down with some laxative stimulant—say cayenne pepper and water, or mustard and water (good vinegar is better than water); it should be as hot as the patient can bear it. Don't hesitate; go at work and do it, and don't stop until the jaws will come open. No person need die of lockjaw if these directions are followed.

Corns—Apply morning and evening one drop of solution of perchloride of iron. Soak them in hot alum water as hot as can be borne; alum the size of a walnut in a bowl of water. Take a salve of two tablespoonfuls of lard, one teaspoonful of ammonia and one of camphor. Bind this on to the corn and wear it all the time, renewing the salve often and you will have no trouble.

Bunions—Buckskin leather an inch or two across, with a hole cut in the center the size of the corn. Wear it until the corns or bunions cease to pain you. By sewing a narrow band on and slipping it over the toe it will keep the shoe from rubbing it. A strong mixture of carbolic acid and glycerine used in equal portions makes a good application, but must be kept out of the way, for it is a burning poison. Bay rum or vaseline is a soothing application if they are very painful. A weak solution of carbolic acid will heal soft corns between the toes.

Or take a small onion, split it and rub the joint with a fresh half each night and morning. To paint it with the tincture of iodine is also good.

Frosted Feet—One ounce of mutton suet, one ounce of rosin; melt together the rosin and suet; when nearly cold add the yolk of one egg, beating all together thoroughly. It will relieve as soon as applied.

Perspiring Feet—Soak them every night before retiring in warm water, with a tablespoonful of bi-carbonate soda in the bath, and in the morning in cold water, to which has been added a teaspoonful of powdered alum. Or wash them in water in which a tablespoonful of ammonia has been put. Woolen stockings will cause perspiration of the feet.

Ingrowing Toe Nails—Keep the nails scraped thin on top. Take a little tallow and put it into a spoon and heat it over the lamp until it becomes very hot; then put it on the sore or granulation. The effect will be almost magical. The operation causes very little pain if the tallow is perfectly heated. Then take a piece of twine, push it under the toe nail as far as possible, then bring the ends up and tie a hard knot directly on top of the nail, then pass the ends down around the foot or any way that will fasten them so the knot will remain on top the nail. Never cut off the corners, but let the nail grow perfectly square. A notch in the middle sometimes does good.

Chilblains—In the evening, before retiring, take salt and vinegar, made as hot as can be borne on the parts affected; bathe with a small cloth, and do so until cured.

Or slice raw potatoes, with the skins on, and sprinkle over them a little salt, and as soon as the liquid therefrom settles in the bottom of the dish, wash with it the chilblains; one application is all that is necessary.

This is a severe cure, but effectual: Take a saucer of kerosene oil

and add a handful of salt, mix thoroughly and apply to chilblains; then heat the chilblains at a very hot fire; when the heat becomes unbearable, "grit" your teeth and bear a little longer; as soon as the pain subsides a little, repeat the operation. Do this three or four times.

For Cold Sores—Cold cream. Oil of sweet almonds, two and one-half ounces; spermaceti, one and one-half ounces; white wax, one-half ounce; glycerine, one-half ounce; otto of roses, five drops. Put the perfumery in the glycerine. Melt the ingredients in a shallow earthen dish over hot water, adding the glycerine last; then after taking from the fire, stir it until white and cold, then put up in something tight.

Lime Water—A "handy" thing to have in the house is a jar or bottle of lime water. Pour water over unslaked lime (the quantity is not important, as only a certain amount will be slacked), and cork up for use. A person who needs milk, but whose digestion is so weak as not to manage it, will find no inconvenience if into a glass of the fluid is stirred a wineglass of lime water. The difference in taste is not perceptible.

Sticking-Plaster—An excellent sticking-plaster for fresh cuts or cracked hands is made of three pounds of rosin, a quarter of a pound of beeswax, a quarter of a pound of mutton tallow. When well melted and dissolved together, remove from the fire and keep stirring till it is about as cool as it will pour; then add one tablespoonful of spirits of turpentine; then pour the whole into a pail of cold water, and when cool enough take it out and work it as a shoemaker does his wax. When sufficiently worked, roll it out in small sticks. This is equal to any plaster ever bought. Keep the hands greased, to prevent it from sticking to them while working it.

Sand Bags for the Sick Room—For those who suffer with cold hands or feet use a sand bag until they get warm. It does not pay to have cold feet if there is any way to get them warm, and a sand bag is better than a soap-stone or bottle of hot water. Get some clean, fine sand, dry it thoroughly in a kettle on the stove, make a bag about eight inches square of flannel, fill it with the dry sand, sew the opening carefully together, and cover the bag with cotton or linen cloth. This will prevent the sand from sifting out and will also enable you to heat the bag quickly by placing it in the oven, or even on the top of the stove. It is a good plan to make two or three of the bags and keep them ready for use.

ANTIDOTES FOR POISONING.

Always try to provoke vomiting. To do this warm water may be used, with or without ground mustard (a tablespoonful to a pint of water) or ipecac (a teaspoonful of the powder or a tablespoonful or two of the syrup), and thrusting a finger down the throat. It is best to give

large quantities (that is, a pint at a time) of warm water, whenever vomiting is to be excited.

Bland Liquids are milk, raw eggs, some sort of oil, gruel, etc.

Stimulants are tea, coffee, whisky, wine, etc., or hartshorn and water. Of this a teaspoonful in a teacupful of water will be enough for a dose. In making tea or coffee one must not wait to do it as for the table, but mix hot water and the leaves or grounds, squeeze them well, stir together, and give the whole—leaves, grounds, everything. At the same time some may be made regularly, if there are conveniences for it.

Alkaline antidotes are hartshorn and water (a tablespoonful in two teacupfuls of water), soap and water, lime, whiting, soda, chalk, tooth powder, plaster, magnesia, whitewash, and even wood ashes.

Acid Antidotes are vinegar and lemon juice.

In giving an antidote never wait for it to dissolve. Just stir it up in any fluid at hand, except oil, and have it swallowed immediately.

For Poisoning from Phosphorus, as when children suck matches, give a tablespoonful of magnesia and then, freely, gum arabic water; less magnesia if only a little phosphorus is taken.

Ammonia, taken raw by accident—give new milk, olive oil, ice in bits; bind ice on the throat.

A solution of common salt given immediately is a successful remedy for strychnia poisoning.

Poison Ivy.—Use a solution of chloride of soda externally; when the skin is unbroken it may be used clear three or four times a day, or in other cases diluted with from three to six parts of water.

FOOD FOR THE SICK.

Crust Coffee.—Toast bread very brown, pour on boiling water, strain and add cream, sugar and nutmeg, if desired.

Wine Whey.—One pint of boiling milk, two wine-glasses of wine; boil a moment, stirring well; take out the curd, sweeten and flavor the whey.

Acid Drink.—Take a handful of dried currants, pour over them a pint of boiling water, let them stand a few minutes without stirring, then drain off the water, strain, and set away to cool. Dilute it for the patient's drink.

To Remove Grease from Broth.—After pouring the broth into the dish, pass clean white wrapping-paper quickly over the top of the broth, using several pieces, until the grease is removed.

Parched Rice.—Cook in custard kettle a half-cup parched rice in one pint of boiling, salted water; when done, serve with cream and sugar.

Egg Gruel.—Beat the yolk of an egg with a tablespoonful of sugar, beating the white separately; add a teacup of boiling water to the yolk, then stir in the white and add seasoning.

Sassafras Drink—Take the pith of sassafras boughs, break in small pieces, and let soak in cold water till the water becomes glutinous. This is good nourishment for weak people, and much relished.

Raw Beef—Chop fresh, lean beef, very fine, sprinkle with salt and pepper and put between thin slices of Graham or white buttered bread.

Oatmeal Gruel—Put two heaping tablespoonfuls of oatmeal into one quart of cold water; stir it till it commences to boil, then cook one hour, stirring occasionally; do not let it scorch. Season with salt and sugar and spice, if desired.

Milk may be given in almost all cases of disease. When it occasions nausea add four tablespoonfuls of lime-water to a pint of milk, and give in small quantities.

Milk Punch—Beat up an egg with a tablespoonful of sugar; add sufficient milk to fill a goblet: grate on top a little nutmeg; to this may be added, if a stimulant is desired, a tablespoonful of St. Croix rum, or a teaspoonful or more of brandy. Serve hot or cold.

Milk and Wine—Put in a pan over the fire a tumbler of milk, and as it comes to a boil add a glass of sherry wine; stir it around once; remove from the fire and strain; sweeten and ice it.

Milk and Rice Gruel—Take two heaping tablespoonfuls of ground rice; make a paste with cold milk; add one quart of boiling milk and boil ten minutes, stirring constantly; season with salt, sugar and nutmeg; serve warm with cream.

Sago Milk—Three tablespoonfuls of sago soaked in half a pint of cold water for an hour; three cups of boiling milk; sweeten and flavor to taste with vanilla; simmer slowly half an hour.

Chicken and Ceylon Moss—Cut a small fowl into small pieces and put over the fire with three pints of cold water, four ounces of Ceylon moss (bought at drug store), and half a teaspoon of salt. Boil an hour and strain into cups or jelly mold.

For Fever Patient—Break ice into very small pieces and mix with the same quantity of lemon jelly, also cut up small. It is refreshing.

Beef Sandwich—Scrape very fine two or three teaspoonfuls of fresh tender uncooked beef; season with salt and pepper; spread between thin slices of bread and butter; cut off the crust and cut in shapes of diamonds or stars. It is very strengthening, and the patient need not know the beef is raw.

For a Weak Baby—One teacup of oatmeal in two quarts of boiling water, slightly salted. Let it cook two hours and a half, then strain. When cold, to one gill of the gruel add one gill of thin cream and one teaspoonful of sugar. To this then add one pint of boiling water, and it is ready for use. This can be digested when milk and all else fail.

Beef Sandwich—Scrape one or two tablespoonfuls from a broiled tenderloin; season slightly and spread on a thin slice of bread. Fold the bread; cut off the crust and divide the slice into two pieces.

Cocoa Shells—Put two tablespoonfuls of cocoa shells into a little cold water; add to them a pint of boiling water, and boil for one hour; strain, add a pint of rich milk; let it come to a boil, then sweeten to the taste and serve. If liked stronger, add more shells in making it. This is a nourishing and palatable drink when tea and coffee are not allowed.

Lemons—When the patient has sick headache take a tumbler two-thirds full of finely crushed ice, the juice of one lemon and one teacupful of white sugar. This mixture, eaten by degrees, or all at once, will allay the feverish thirst and quiet the disturbed, qualmish stomach, as it is not sweet enough to be nauseous.

Parada—Grated bread or rolled crackers may be used. To one ounce of bread add one-half pint of boiling water; let it boil a few minutes, then sweeten with loaf sugar and flavor with wine and nutmeg.

Toast Water—Brown slices of toast without burning, and pour over them enough boiling water to cover. Cover closely and let them steep until cold. Strain the water; put in a little lemon juice and sweeten to the taste. Serve in a small glass with a piece of ice in it.

Milk Toast—Cut slices of stale bread half an inch thick, toast quickly and dip each slice, as toasted, in boiling water; butter and salt slightly and lay in a covered dish. Have ready in a saucepan enough boiling milk to cover all well. Melt in it a little butter and salt and pour over the toasted bread. Cover closely and let it stand five minutes before using it.

Iceland Moss Jelly—One handful of moss washed in several waters and soaked an hour; one quart of boiling water; juice of two lemons; one wine glass of sherry; one quarter teaspoonful of cinnamon. Soak the moss in a very little cold water; stir into the boiling liquid and simmer until dissolved. Sweeten, flavor and strain into molds.

Chicken Broth—Wash half the breast and one wing of a tender chicken; put in a saucepan with one and a half pints of water a tablespoon of rice or pearl barley; let it simmer slowly and skim; season to taste. When the chicken is thoroughly cooked, take it out and serve the broth in a bowl with a bit of dry toast or crackers. If barley is used it should first be cooked several hours.

Beef Jelly—Take one pound of round steak, free from fat; cut into small pieces and put into a wide-mouthed bottle (or what is better, an earthen jar); barely cover the meat with cold water; set the jar in a kettle of water and let it boil one hour; add to the juice thus obtained two wine glasses of best sherry wine, the juice of one lemon, and a quarter of a box of gelatine, or enough to set the jelly; pour into very small cups or molds and turn out upon a saucer when ready to serve.

Beef Extract—Chop a pound of lean beef (the round is the best); put in a wide-mouthed bottle without water; place the bottle in cold

water and let it come to a boil; boil slowly for two hours; skim all particles of grease from the top when done. It may be given cold or warm. A pound of meat will furnish about three or four tablespoonsful of extract which will contain all the nutriment of the meat.

Beef Tea No. 1—Scrape one pound of lean beef into fibers on a board; place the scraped meat in a saucepan and pour half a pint of boiling water over it; cover closely and set on the fire for ten minutes; strain into a teacup; place the teacup in a basin of ice cold water; remove all the fat by means of immersing a piece of blotting paper or by skimming; pour into a warm cup and serve. This is a quick way to make beef tea.

Mutton Broth—Put two pounds of mutton and two quarts of cold water to boil; add one tablespoonful of rice washed carefully; let it boil till the meat will leave the bone, and the rice is cooked to a liquid mass. Take from the fire and season with a little salt. Chicken broth may be prepared in the same way.

Uncooked Egg—Break an egg into a goblet and beat thoroughly; add a teaspoonful of sugar, and after beating a moment add a teaspoonful or two of brandy or port wine; beat well and add as much rich milk (or part cream), as there is of the mixture. Or omit the brandy, and use spice instead.

Broiled Beefsteak—Take a tender piece of fresh steak, an inch or two thick, and broil carefully two or three minutes over hot coals, turning often with a knife and fork, so as not to pierce it. When done put on a small dish, season with pepper and salt, a bit of butter and a baked potato. Serve hot.

Beef Tea, No. 2—Select the tenderest, juiciest piece of steak possible; cut into pieces half an inch square; fill a glass quart can; cover tightly; set the can in a kettle of cold water and put the kettle on the stove to boil until the meat is tender; then take out the beef, and press from it all the juice possible, which season with pepper and salt to taste. Serve with crackers or not as you choose, or the case requires.

Barley Water—To a tablespoonful of pearl barley washed in cold water, add two or three lumps of sugar and the juice of half a lemon. On these pour one quart of boiling water, and let it stand seven or eight hours; strain, never use the barley a second time. Half an ounce of isinglass may be boiled in the water. Increase the sugar if desirable. For fevers or weak stomach it is a strengthening drink.

Flax-Seed Lemonade—Pour a quart of boiling water on half a cupful of whole flax seed; add one dozen large, plump raisins, the juice of two lemons and a little licorice root shredded fine; sweeten to the taste; let all come to a boil, then set away in a covered pitcher for two hours; strain it off as wanted. This is an excellent remedy for colds, and very palatable. In winter it can be taken warm, if it is necessary to get up a perspiration.

Jelly Water—Currant, raspberry, wild cherry, blackberry or cranberry jelly dissolved in a little hot water, then put into ice-water, forms a most refreshing drink to persons suffering from fever. Save the surplus syrup from preserves and bottle it for use. Every family should be provided with a few bottles of nice syrup, made from the juice of any fruit; a pound of sugar to a pint of juice, and boiled until thick as cream. Bottle and set in a cool place.

Beef Soup—Prepare the extract as indicated above, add a tumbler of boiled milk slightly thickened with flour (see that there are no lumps in it); flavor with extract of celery.

Chicken Jelly—Crack the bones of a fowl and put it into two quarts of cold water; boil it slowly, removing the scum as it rises; salt to the taste, and when the chicken is well done remove the meat from the bones, chop fine and return it to the broth; boil until the liquor is reduced to a pint; add a little pepper and strain it into small cups, which should first be wet with cold water; when cold remove the scum from the surface and put the jelly on ice; serve very cold. The chicken can be made into a salad or a little of the broth can be retained with the chicken, and some gelatine distributed in it. This, turned into a mold—with the chicken picked in flakes—will make a very nice dish of jellied chicken for the family table.

Beef Tea No. 3—Take two pounds of red juicy beef, cut from the fleshy part of the animal. Be sure it is not young, immature meat, and that it has not been on the ice. Remove fat and gristle; wipe clean but do not wash; chop into pieces the size of a hazel nut, and put into a tin bucket of suitable size; cover tightly and set in a larger vessel containing as much cold water as will permit your bucket to sit steady. Let the water heat as quickly as you please, stirring the beef occasionally. As the juice appears drain it off into a cup and set it aside; repeating the process until all the juice is extracted. If the liquid looks red and tastes unpalatable, remove the meat from the bucket, put the tea in it and set it in the hot water again, stirring frequently. As soon as the color changes to a brownish hue, remove from the fire, as it soon coagulates if heated too long, and is far less nutritious when allowed to become watery. Add no salt till it is finished, as a sick palate is very sensitive, and good meat will require but little salt. In this way half a pint of excellent tea should be made in about half an hour from two pounds of good beef, and that is generally sufficient for a sick person in from twelve to twenty-four hours. For simple debility, without disease, the quantity can be increased.

Nourishment—Frequently we find sick people whose stomachs reject all kinds of nourishment, until conditions follow that are in many cases fatal. But the simple saucer of parched corn pudding is never refused. The corn is roasted brown, precisely as we roast coffee, ground as fine

as meal in a coffee-mill, and made either into mush, gruel, or thin cakes, baked lightly brown and given either warm or cold, clear, and with whatever dressing the stomach will retain. Parched corn and meal boiled in milk, and fed frequently to children suffering from summer diarrhea, will almost always cure, as it will dysentery in adults. Or they can be sustained by this when nothing else can be taken: Make a strong cup of coffee, adding boiling milk as usual, only sweetening rather more; take an egg, beat yolk and white thoroughly together; boil the coffee, milk and sugar together, and pour it over the beaten egg in the cup you are going to serve it in. This is often used in hospital service.

Cough Drops—Linseed, half cup, olive oil, half cup, molasses or honey, half pint, balsam of fir, half ounce, extract of licorice, one-fourth ounce; mix, simmer, and take from ten to twenty drops, three times a day.

Cough Mixture—The whites of six fresh eggs beaten to a froth with half a teacupful of fine white sugar; add juice of four lemons, three tablespoonfuls pure honey, quarter ounce of laudanum; beat all together, bottle and cork tightly. Take a teaspoonful when the coughing comes on; shake well before taking; crushed sugar rolled fine with a roller is the best to use.

Cough Syrup—Four teaspoonfuls of castor oil, four teaspoonfuls of molasses, one teaspoonful of camphor and one teaspoonful of paregoric. Mix together and take a teaspoonful at a dose, four or five times a day. A month old baby can take a few drops; six months', a half teaspoonful, and a year old, a spoonful. When a child has a cold, and threatened with croup, begin giving the syrup, during the day and on going to bed. If it coughs during the night give more. It will not fail to prevent croup and cure a cough. A grown person can take a larger dose.

Cough Cordial—Take three tablespoonfuls of whole flax seed; put in an earthen vessel or pitcher; pour on a quart of boiling water; let it stand by the fire for an hour, then add the juice of four large lemons, half teacup pure honey, one large stick of licorice broken in bits, one stick of rock candy pounded fine; stir often, and when licorice and candy dissolve, stir. If too thick and jelly-like, add more boiling water; some people like it to jelly. Take a good drink of this whenever you feel inclined to cough; it is best drank cold, as it will not induce perspiration. This can be drank by anyone, young or old.

Blackberry Cordial—To two quarts blackberry juice add half an ounce powdered nutmegs, half an ounce cinnamon, half an ounce allspice and one-quarter ounce cloves; boil to extract the strength; when cold add a pint of brandy and sweeten with loaf sugar.

Rhubarb Cordial—Two teaspoonfuls pulverized rhubarb, two of soda, two teacups white sugar, one teacup water; mix all together in a tin dish; place over the fire and heat, stirring in the meantime, until the

sugar is dissolved ; remove, and add one-half teaspoon of essence of peppermint. Dose, one teaspoonful three or four times a day for children ; a tablespoonful for adults. This is an excellent remedy for disordered stomachs and bowels.

MUSICAL CHIMES.

INSTRUMENTAL MUSIC.

There is one point in practicing not sufficiently attended to, but it should be thoroughly understood and put into practice at once. It is the manner of touching the keys, the putting down and raising the fingers. If attention will be strictly directed to this at first, so that the right touch shall become a habit, no trouble will come afterwards. The importance of employing a teacher who is competent to teach beginners is not usually understood. Many suppose any performer can teach the first term. If letters are all that were to be taught it would not be so serious a matter. The bad habits allowed by an incompetent teacher are forever felt by the pupil and hours are spent by a better teacher in trying to correct them, when otherwise the time would have been given to a better purpose.

The stool should be placed at such a height that the arm from the elbow to the second joint of the finger should be a perfectly straight line ; the fingers should be squarely bent at the second joint, touching the keys with the very tips of the fingers. Care should be taken that the little fingers never strike on the sides. The thumb will rest on the side and end. After taking this position, raise the finger without lifting the hand or arm, only the finger ; strike with a firm touch and avoid having two fingers of the same hand down at the same time ; that is, raise the finger the instant the next one touches the key. "Those who hold down the keys too long accustom themselves to a lingering, adhesive, indistinct and often discordant manner of playing. Those who quit the keys too soon fall into an unconnected, broken style of playing, which is without melody and which degenerates into mere knocking and thumping the keys." The great importance of five finger exercises, to acquire a beautiful touch and equality of strength, is very essential.

The young pupil should practice five finger exercises as laid down in Richardson's instruction book, playing each measure twenty-five times before proceeding to the next. It is important that one should use good judgment in guiding this practice. If a pupil is a beginner, or has weak fingers, one may begin with practicing a piece ten times, till the strength will allow more. Never, unless you practice many hours, practice more

than two lines at a time. The five finger exercise should be the first practice, the scales the second. Children going to school should, if possible, practice at least half an hour before school and ought to come out when they do not lose a recitation and practice during school hours. If a child comes home tired from school they need the fresh air and relaxation from study. Practice after a day's work is never so beneficial as when carried on with the work. Remember that music is a part of the child's education, and if the child is expected to become proficient, it is quite as long a study as reading, writing and arithmetic.

Do not allow a child or beginner to play pieces for the first two or three terms at least. Wait till their fingers acquire that degree of fluency as to allow them to play quietly and easily. Be sure that the pupil counts aloud, never to themselves, and be sure that the practice is always counted. Practice counting with a clock till you can count as even as the clock, although you may count faster or slower, but always even; make the playing come to the counting, but never the counting to the playing, and be sure that the pupil plays slow. Almost all pupils play too fast. They blunder constantly, forgetting their time and the various marks of expression to be observed. Practice slow, that every measure may be in the same time from first to last; the fast will come itself after you are perfect in all other things.

Expression in music is too much neglected. A pupil commences a piece and thumps through to the end in about the same strain. Look over the piece, observe every little mark, be it ever so small. See that you pay particular attention to accent. We have words in music as well as reading. You would laugh to hear one read with the accent or emphasis on the wrong syllable, yet it is very often the case in music. Accent means to strike louder on one note than another. When counting two or three, in the measure, accent the first count only. When counting four, one and three are accented; six, one and four. Triplets are always accented on the first note of each triplet. The question is often asked, when shall a child begin. If you have the right kind of a teacher, as soon as a child can reach six keys is not too young. About fifteen minutes each day with the teacher; little finger exercises only are the best.

It is a poor plan for a child to take one lesson a week. They are not advanced enough to judge for themselves and so, unconsciously, they fall into bad habits, make mistakes, practice them, and oftentimes must take the lesson over again. This discourages the pupil and is an extra expense to the parent. Two lessons a week keep up the interest, keep the child in steadier practice and is less liable to faults.

It is just as easy to inculcate good taste and refined, exalted ideas of music as to train them to have a fondness for the so-called popular airs of the day. Never allow a pupil to rush through a piece slurring over

difficulties or drowning them by pressing the loud pedal, with no variation in tone, and utterly ignoring such slight hints from the composer as "riteunto," "accelerando," etc. One thing that shows a sort of carelessness in training, is the sing-songy style of counting pupils fall into unless you train them positively, and count with them; not too much, though; accustom them to counting alone.

PRACTICING EXERCISES.

No matter how fine a player is, exercises are indispensable. Each player knows what kind of a practice he or she needs most; but practice must be had. Von Bulow says, "let me miss my practice one day and I notice it; two days, and my friends notice it; three days, and the public notice it." The fingers are unruly little things, and need a great deal of care taken of them. Never attempt to play faster than you have perfect control of the fingers; if you do, just so sure will you stiffen them. Never attempt to play your "new piece" till you feel perfectly at home, with all its movements, for there are few people who can play before strangers with that degree of confidence as when alone.

To feel embarrassed and at the same time attempt to play a piece you only half know will spoil the most promising scholar. Never refuse to play—play, no matter how simple your music seems—and each time you will play with more confidence. Never permit a musical item to pass your eye without reading it. You will be surprised to see the amount of musical ideas you will get by doing so. Learn each lesson perfectly and the next one is already half learned.

To Limber the Fingers—Place the hand in position; have the fingers curved; play on the ends of them, then draw the hand down so as to make dimples across the knuckles; if you do not understand lay your hand flat down on a book or table; press down on the palm of the hand and draw the fingers up without lifting them off the book, and you will get the idea. Keep the hand in that position, then commence with the thumb; stretch it as far from the hand as possible without moving the other fingers; bring it back and strike the note; repeat it several times, then hold the thumb down and take the forefinger; keep all the others down; stick the finger straight out and bring it around in an easy curve; do all the same fingers the same way, then take the thumb and first alternately, then first and second, and so on; then take the thumb and second together, first and third and second and fourth. Be sure to keep the hand in position with the dimples. You will have to take one hand to hold the other when you first commence, but keep at it until you can play them and hold a nickel on the back of your hand. The most doleful one of all is, put your thumb on D, pass the first finger over on C sharp, draw it around in the same position; hold it so; then take out the thumb, without moving the finger more than you can pos-

sibly help; put it back; then move the finger to D sharp, play it several times; thumb C sharp, thumb D sharp; then take the second finger the same way and same notes; thumb second and thumb third. Don't let the finger straighten out when you take the thumb out and put it back; keep it curved. Then come the scales. To every scale there is a perfect and imperfect cord; the perfect is 1, 3, 5, 8, the imperfect is 2, 4, 5, 7; of course 1 is the key note of whatever scale you wish to play; take C, 1 is C, E is 3, G is 5, and C is 8, that is the perfect cord; 2 is D, 4 is F, 5 is G, and 7 is B, that is the imperfect cord. Play the cords in running order, take the perfect C E G C, then E G C E, then G C E G, then C E G C, and run them up two or three octaves back, then the imperfect the same way. Play the scale twice and each cord twice, and it makes a very pleasant practice,

THE CARE OF INSTRUMENTS.

Keep them clean and do not leave the cover up except while the instrument is in use, as small things often drop into them, causing great inconvenience, and often ruining a piano. Where the keys are thought to be out of order it is well to investigate, especially if there are children in the house, for even so small a thing as a button may make a deal of mischief. If the keys at any time become discolored remove the front door, fall, and slip of wood just over them; then lift each key up separately from the front (do not take them out), and with a white cloth, slightly dampened with a little clean cold water, rub each one separately (white keys only), and dry off with a cloth slightly warm. Should they be sticky through children practicing after handling sweetmeats, etc., first damp the cloth with a little spirits of wine or gin. On no account use soap or washing powder. If the keys be very yellow, the only thing to be done, if too unsightly, is to have them properly whitened by a practical man. If only slightly yellow, keep clean and exposed well to the light, and they will gradually improve.

REMARKS ABOUT VOCALISM.

It should be the aim of every vocalist to produce clear tones and to sing plainly. The act of singing, as well as speaking, is simply the act of arresting the breath. We do not breathe while singing. The air is usually admitted and expelled spasmodically, playing upon the vocal chords as the wind plays on an æolian harp.

In order to sing well we must first understand the art of breathing. Can you run a long distance and breathe as calmly as when you started? Can you climb a steep hill or mountain and arrive at its summit breathing no harder than when at its foot? Can you sing a long strain and not "gasp" for air? Try it; you will find your tones decreasing in volume and sweetness, until, with a gulp, you give it up and take in

more air, your whole body trembling, ears ringing and throat burning with the exertion.

In an organ the supply of air is produced and controlled by the bellows being forced into an air chamber, and there remaining as "compressed air" until admitted into the pipe by the opening of a valve, then rushing out and through the pipe, it produces the well-known sound. The singer draws in the air and stores in the lungs, and the very first thing to learn is to keep the supply of air always on hand. Never get out of air. Regulate the supply and get this regulation to a nicety.

To Practice the Breathing Exercise: Let the singer stand before a mirror and assume the following position, watching the reflection in the glass, which will tell when you are doing wrong: Stand erect in an easy attitude, with the head firmly but easily poised and shoulders thrown back. Open the mouth as wide as possible without displacing the features or muscles, especially the muscles at the corners of the mouth. Breathe naturally—that is, slowly and regularly. Now arrest the breath. Without inhaling a new supply of air, gradually expel from the lungs all now in them, if possible.

Remember, this must be accomplished gradually. Throw out as much air as you can. I presume it will not be possible for you to expel it all, because some—a very moderate quantity, however—is bound to be retained by the lungs. While you are doing this there should be a feeling of effort in the lower part of the chest and abdomen, a "sinking" sensation or compression centering in the region commonly called the "pit of the stomach." This location may be determined in another way, and it is, in some respects quite superior as a purely locative exercise. Take the nose violently with handkerchief in hand, as if about to blow it, or as if to sneeze. Close the mouth, stop the nostrils by the aid of the handkerchief, and go through the evolutions of sneezing. This process will produce a peculiar feeling in the abdomen, and will probably give the operator a better idea of the location of the controlling power, the abdominal muscles, than the first named.

What way you will, the first must finally be used, and having expelled the air, carefully do as directed. Hold the organs in place (with the air expelled) a brief time and gradually relax the parts which have been exerted. The holding for brief time is at first a very difficult matter and will often call for a most determined exercise of the will—but *it must be done!* In singing you will be called upon to do the very same thing, if you sing properly, and you cannot sing properly unless you breathe correctly.

Gradually relax the exerted parts without disturbing the upper chest or shoulders. When you are doing this part of the exercise, look in the glass to see if your shoulders move. They *must not* be disturbed. This relaxation will, without special effort on the part of the pupil, introduce some fresh air into the lungs.

By another act, repeat the exercise and expel the air. Again gradually relax the parts and so keep on alternately compressing and relaxing the abdominal parts until you have absolute control of them. Naturally the muscles of the chest and those of the abdomen work directly opposed to each other, but they may be controlled so as to exactly balance each other, and it is this lesson you have to learn.

The air (or breath) in these exercises should be exhaled consciously and inhaled unconsciously. That is, you must be conscious of the relaxation of the parts you have been exerting; the air enters and leaves the lungs without any special thought being given to that particular matter. Meantime the shoulders must be undisturbed.

The upper part of the chest must be free from exertion. In expanding the chest in full inhalation, you must be sure that neither chest nor abdomen is drawn upward. If this is done the breath cannot be properly controlled by the only parts that should control it, viz., the lower part of the body.

The exercise here given is designed to give pupils control of the proper organs in managing the breath in singing and also to strengthen those very organs. Practice faithfully and you will be ready then to produce tones; but learning to breathe is the foundation of all good singing.

STRENGTHENING THE VOICE.

Practice two or three times a day, but at first no longer than ten minutes at a time, and let one of these times be before breakfast; exercise the extremity of the voice, but do not dwell upon those notes you touch with difficulty; open the mouth at all times, in the higher notes, especially; take nothing to clear the voice but a glass of cold water, and always avoid pastry, rich cream, and coffee and cake when you intend to sing.

For putting the voice in good order for singing or speaking, the following recipes have been given: A teaspoonful of compound tincture of cinnamon beaten up with a raw egg. A raw egg beaten up with a large cup of black tea and good milk or cream. For troublesome hoarseness chew a piece of horseradish.

For hoarseness arising from over exertion of the voice, dissolve in the mouth a piece of gum catechu about the size of a pea.

To preserve the voice in good order, practice daily without fatiguing the voice. Over exertion and want of practice are the chief causes of disorder in the voice. Rest cures the results of the former, and practice those of the latter.

THE CHILDREN'S CONCERT.

Haydn has written a pretty symphony, especially for children's concerts. It consists of an allegro, a minuetto and trio, and a finale. The

composition is prefaced by a descriptive prologue, at the end of which the full orchestra falls in as though trying to drown the voice of the speakers. This orchestra consists of eight toy instruments, made in Germany. They are the cuckoo, night owl, rattle, quail, trumpet, drum and the cimbles; besides, an accompaniment is written for the bass viol and two violins or the piano; in buying, state which you wish.

You will require eight bright children who will not laugh during the performance, but will be earnest and attentive to every movement of the leader, in the choice of whom be especially particular. It is well to have each child not only perfect in his own part, but familiar with the entire piece. Drill them thoroughly before the public exhibition, and you will have a concert that both old and young will enjoy. If desired, the children may wear fancy costumes:

Prologue:

Near Salzburg, once, good Father Haydn
Some leisure spent at Berchtolds-gaden
(A rustic hamlet cheer'd by mountain rills
Perch'd like a birdling's home among the hills)
Where, with much thrift, the villager employs
His gentle time and skill in making toys—
As drums and trumpets, such as swell the din
Of mimic battle fought with swords of tin—
And tiny lutes, whose notes full oft inspire
In after years, to string the charmed lyre—
No trifler's art. (The maxim here unfurl'd
Is, please the child and you will please the world.)

Once as he lingered in the village street
To sport with children he had chanced to meet
(For in his nature he was pure and mild,
Like all the truly great, himself a child),
Good Father Haydn to himself thus spoke:
"Oft has your ardor for the grand awoke
Such strains as might a worldly mind elate,
And please the learn'd and men of high estate;
Now 'wake a grander symphony, to please
And move the hearts of such dear ones as these,
And with such instruments their hearts to move
As in their childish habits they approve."

The morning brought the "Children's Symphony,"
Eight tiny tinkets chiming in their glee,
Led by the abler, as you see at school
The master foremost with his rod and rule;
The rattle, whistle and the cymbelstern
Rattled and piped and chattered in their turn;
The cuckoo, quail and night owl could be heard
Whooping their best to be the better bird;
And drum and trumpet, with much clamor blest
Were not a whit more bashful than the rest.

First an allegro, brisk as song of bird,
 In which a cuckoo's cheering notes are heard;
 And then a trio and a minuet
 Their graceful tones like sparkling jewels set
 And then a presto comes to close it all,
 Which cannot fail to please both great and small.

Although upon such playthings, still the part
 To be performed will be no less an art.
 And should some small frightened trumpet shriek,
 Or bashful whistle lose its voice and squeak,
 Or some presumptuous little would-be drum
 Should be puffed up, and then collaps'd and dumb;
 Don't let such little things excite your wonder,
 You know, dear friends, great artists sometimes blunder.

OSTRICH FEATHERS.

CURLING, CLEANING AND DYEING.

First, if the feather has only been exposed to the damp air—not actually wet—you will only require a silver butter-knife to curl it with. But if it has been wet remove it from the bonnet and hold it over a warm stove, right side down, gently waving it. Soon the filaments will expand and curl back a little. Now draw the knife-blade gently along the under side of each filament, commencing at the point of the feather, using care, as too sharp a stroke will cut the filament, and too swift a motion will curl too tightly. When the feather has been curled, perhaps the stem will need some bending. Use a stout case-knife for this, drawing along the under side of the rib. If it is a long plume, hold it around a warm stove-pipe, and perhaps a warm lamp chimney will be what is wanted for the very end. If so unfortunate as to have broken the stem, and it is not altogether separated, get some fine bonnet wire and attach along the under side of the stem with long button-hole stitches, using silk to match the feathers.

To wash white feathers, use tepid water and white soap, with a little bluing in the water. Make a good lather in a dish which is quite long enough to admit of laying the feather straight out. After laying the feather to soak a few moments, gently draw it through the hand until it is quite clean. Now rinse in clear water, to which, besides the bluing, add a few drops of spirits of salt (to be had at any chemist's). When it is rinsed enough, draw the feather through the hand to get rid of as much water as possible. Shake, taking care not to break the stem, and laying on a table or board, brush it each side of the rib with a clean brush. When dry, hold it over the stove and curl.

For cream-color, omit the blue and add coffee in the rinse water. First color the white feather with coffee, then take an old red rose-leaf and moisten it, and this will tint the edges of the feather very prettily.

By the use of prepared dyes the dirtiness and difficulty of home dyeing are dispensed with. The work may be done with a certainty of success, and without as much as soiling the fingers. These prepared dyes give a considerable variety of color, most of them of great delicacy and brilliancy. The different colors are magenta, mauve, violet, puce, purple, canary, cerise, scarlet, orange, blue, pink, green, crimson, brown, black, lavender, slate and gray, and different shades of these colors may be formed by using a greater or lesser proportion of water. The method of using the dyes is as follows :

For ordinary small articles, such as ribbons, feathers, etc., into an earthen basin pour four or eight quarts of boiling water, into this throw the articles to soak for a minute or two, then lift them out with a piece of clean stick, and pour in a little of the dye. The quantity of dye must depend upon the shade required. The novice will do well rather to put too little than too much, as more can be added afterward, if needed. The articles must never be allowed to remain in the basin while the fluid is poured in. As soon as the dye is mixed with the water, the goods must be put in, and stirred briskly with a piece of stick in each hand, that the color may be equally distributed ; for most goods, from five to fifteen minutes' immersion will be sufficient ; if a deep shade is required, or if it be desired to utilize the whole of the coloring matter, they may be allowed to remain longer.

Aniline, which comes in five-cent packages, put up for coloring Easter eggs, also dyes feathers beautifully. They come in six colors. By blending them one can make nearly all the fashionable colors. The tints can be regulated by the amount of water used and the length of time the feather is left in the bath, which should be hot. Gray feathers with white dashes can be made of old white plumes by first covering the parts to be left white with thick paper, and then spattering either with India ink or brown aniline. Feathers for evening bonnets are beautiful with Roman pearls attached to the ends of every third or fourth filament near the point. Feathers that have been quite broken off can be made pretty by adding a sort of tassel made of the chenille now used in fringe. The fluffy feathers of a goose cut in tiny bits and gummed on ostrich tips are pretty.

OYSTER CANS.

HOW THEY MAY BE MADE USEFUL.

Open them at the top, paint them, and they are very convenient for house plants, as they occupy but a small space. Open them on the side, hammer the edges down neatly and they are nice dishes to bake small loaves of cake or bread in. Farmers will find them the best kind of dishes to give chickens drink from. Take one, open on the side, with a hammer and nail perforate the other side, and you will have an excellent grater to use for that tear-producing condiment, horse-radish. Then again, take one opened at the end, make a few holes in it, sink it near any choice plant or in the center of a group of flowers in the yard, and you will find it a fine thing when a drouth comes; for it may be filled with water, which will leak out, moistening the earth about the roots of the plants, and doing more good than when thrown upon the surface.

PAINTING.

HINTS TO AMATEUR ARTISTS.

Any one wishing to sketch from nature will find it improving to draw something every day, beginning with the simplest design, as a leaf, a flower, etc. In learning to draw landscapes, begin by sketching a limb, then a tree, or anything that strikes the fancy. A very good plan is to make a frame of wood or pasteboard, with thread running from top to bottom, and from side to side, dividing it into equal spaces; have lines on your paper or canvas to correspond with these threads, then you can easily see where to make the outlines of the principal objects.

To those who paint in water colors, painting on unpolished white wood is very easy. The wood used is chestnut, but it is very soft, and great care must be taken in tracing a design not to lean too heavily on the pencil. This white wood when decorated is used for many things—covers for blotting pads, stationery cases and paper knives. When choosing the wood, procure it as white as possible and see that the grain of it runs lengthwise and straight.

Floral designs with an illuminated border, which should correspond throughout the set, look very pretty. Butterflies and birds, from their gay colors, are also appropriate, and small landscapes or sea views look excessively well on a blotting pad. For the drawing-room, such articles

as book slides, card baskets and stereoscopic slide boxes may be chosen. For the toilet table there are glove, handkerchief, jewel and work boxes, suitably lined with velvet and silk. For glove boxes, an ornamental glove is a pretty design; for handkerchief boxes, baskets of fruit or flowers look very well. Wide borders of one color, such as dark or light blue, crimson, scarlet, black or brown, set off the painting in the center. Tea caddies in white wood look exceedingly handsome when covered with Chinese figures, which ought to be painted in the brightest colors.

When the design is drawn, before commencing the painting, clean the wood thoroughly with bread crumbs; and while coloring, place a piece of paper beneath the hand so that it shall not soil the wood. Be quite sure the wood is perfectly clean when ready for polishing, otherwise the marks will show clearly, and cannot be erased.

The colors should be mixed with Chinese white, which renders them opaque and also acts as a preventive against their sinking into the wood. In painting, reverse the order which is set down for transparent colors, and begin with dark shades. Work up the different lights and finally put in the high lights. Do not be afraid to apply dark colors and shades; they become bright when the painting is varnished, and colors such as Vandyke brown and crimson lake warm up and heighten the brilliancy of the picture. The colors can be obtained in either small tubes or cakes. The ordinary brushes used in water-color painting are the best to employ, although some artists prefer to paint in body color with brushes used in oil colors.

When painted, the wood should be polished in the following manner: First, pass over the entire wood a coating of patent white size, then wait until it has become thoroughly dry, and repeat the process until perfectly smooth.

FANCY WOODS USED.

Many of the pretty woods made into book racks and boxes are colored by artificial means. The Killarney woods are very pretty for these souvenirs, and are of three different hues. Raw sienna, laid on applewood in thin washes, will give the color of the lightest Killarney wood. Raw sienna for the first wash, burnt sienna for the second and successive washes, will supply the hue of the second Killarney wood. Vandyke brown and India ink mixed together and laid on as a first wash; the black of the India ink settles in the grain of the wood and adds to the richness of the whole effect; only when this wash of color is perfectly dry, lay on successive but thin washes of burnt sienna; this will give the effect of the darkest Killarney wood. On this are painted various designs, as castle scenes, landscapes, and the flowers that are native to Ireland.

For painting in oil on white holly wood, purchase a few feet of holly

wood one-eighth of an inch in thickness ; also five tubes of oil paints as follows : Vandyke brown, flake white, chrome yellow, crimson lake, permanent blue ; also one fine oil paint brush. Saw out of the holly wood a frame about an inch and a half wide all around, sawing out an opening large enough for a photograph, and round all the corners. Sand-paper the wood thoroughly after the frame is finished. Now commence to trace a vine around the frame, then trace leaves and flowers, using a sharp-pointed pencil for tracing. Perhaps you have a pattern of a vine in one of your magazines, if so you can trace it off on white tissue paper and transfer to the wood by using tracing paper. Mix a little chrome yellow and Prussian blue together, and, after adding a very little turpentine, proceed to paint all the leaves. Mix a little brown with green, making an olive green, and with it shade the leaves after cleansing the brush thoroughly with turpentine ; trace the leaves with light lines of brown, also the branches of the vine. After the leaves are finished mix a little permanent blue and flake white and paint the flowers and buds. Use a little flake white to shade the flowers after they are painted blue. Vine the whole vine with Vandyke brown. Should you prefer, use crimson lake instead of blue for flowers ; always be sure and wash the brush well in turpentine before using for another color.

A number of fancy articles can be made from white holly wood and painted. Small clusters of flowers and landscapes can be painted on panels. One of the designs which always please is a trunk of a tree and branches ; on one of the branches is a mother owl with her wings spread over four baby owls, two on each side ; in her mouth is a field mouse, and underneath is painted, "Supper is ready." This, painted with Vandyke brown and flake white, is very artistic.

SUBJECTS AND COLORS.

Apple blossoms : First squeeze out of your tuber on the palette or plate considerable flake white and a very little carmine for the blossoms, then some terraviste, chrome yellow, burnt sienna and Prussian blue for the green leaves. Begin by painting the blossoms white, wetting the brush first in some turpentine, then use the carmine mixed with white until it is a pretty apple blossom tint. To touch up the petals for the calyx of the flowers, use terra vert, with a little chrome yellow and orange chrome for the little stamens ; use fine brushes for the centers, and keep them clean with turpentine. When you commence the leaves, use the paint thin and work with downward slanting strokes towards the centers ; for the stalks or twigs use Vandyke brown mixed with white, and burnt sienna to show the roughness and knots.

In copying from nature or a card it is better to sketch the outline of the design, unless you are experienced and have a very correct eye. In painting flowers on silk or satin, it is better to finish the flowers and leaves as you go along.

To paint stones for paper weights; A good way is to blacken the surface of the stone, and when dry to paint a subject requiring entirely white colors, such as the *stephanotis*, etc. Perhaps the most suitable subjects are landscapes for the large pebbles; crests, coats of arms, monograms and mottoes for the medium size; and for the smallest stones, birds' nests, insects and flowers, and especially butterflies.

In mineral painting the colors to be used in representing grapes are the following: For red grapes, first brush over very lightly with carmine No. 2 (*Lacroix*), then put in the seeds and deepest parts with "crimson purple," leaving the first wash of carmine to represent the "bloom." If the grapes are of a blue or purplish tone wash over the whole surface first thinly with "light blue," then wash lightly again with "deep blue," leaving out the place for the "bloom" in the light blue, and deepening the outer parts with "violet of gold" and "crimson purple." This, of course, requires discretion in the disposition of color and depth of tones used—endeavor always to imitate nature.

ON CHINA AND PORCELAIN.

The French porcelain is best for painting. The camel's hair brushes should be of medium size with delicate points. The colors manufactured by M. *Lacroix*, put up in small tubes, are best for china painting.

Supposing you are about to paint a plate: Rub the surface over with spirits of turpentine, and commence your design after it has dried a few moments. Use oil of lavender as a medium. Have a small dish on the table, containing turpentine to clean the brushes from time to time; and be very careful while painting not to let a drop of the turpentine fall on the plate, for it will immediately spoil the whole painting. Particles of dust frequently get on the painting, which can be removed by touching lightly with the point of a darning-needle. The design (if flowers), painted on one side of the plate and straying over the border, is much more effective than if placed in the center.

Grasses are easily painted and are a good accompaniment to the flowers. Copies from Prang's advertising cards are excellent for beginners. For flowers, the strokes of the brush should proceed from the center; for leaves, from the veins to the edges.

For white flowers, the china plate will answer, and the shadows are made of blue and black mixed; blue flowers from any of the blues, shaded with *gris noir* (black gray); the morning glory may be shaded with a little carmine; pink flowers are painted with carmine, shaded with gray; carmine mixed with *vert pomme* (apple green); yellow centers with mixing yellow (*jaune a meler*); pansies with *poupre riche* (deep purple); or mix dark blue and carmine together to make a purple. For grasses, use grass green and shade with apple green.

Never lay on one color over another, as in oil painting, but wait until

each color dries, for a fresh color applied over one not dry is very apt to wash it out entirely; for this reason it is well to have more than one piece of china commenced. Violet de fer (iron violet) is a very desirable color, and must be used sparingly, as it fires brightly; if any color is placed over that in fixing, the other color will be faint or gone entirely, while the violet of iron will be clear and bright.

For the tinted borders mix balsam of copaiba with the color desired; mix enough to be used at once; use a broad, flat brush, and rapidly paint on the china; let it rest a moment until the color begins to set, then, with the blending brush, just touch it lightly until it presents an even surface; instead of a blending brush a ball of cotton-batting tied in a piece of soft silk may be used. The color which may have gone over the edge may be wiped off as soon as the blending is finished; on the upper and lower edges of the rim of the plate, where it is desirable to have gilt bands, the tint may be evenly removed as follows: With a clean piece of cloth on the top of the thumb, between the nail and the flesh, go round the edge; the hard pressure of the nail will remove the paint evenly. Let the plate, during the banding process, rest on the tips of the fingers of the left hand.

In tinting cups, hold them by the handle and apply the paint from the lower part of the cup upwards. A vase: begin at the top, pass the brush around with short strokes, and be careful it does not run. It is a good plan after painting a plate to turn it upside down; large pieces should be covered, or place the china where no dust can get to it.

CHROMO PHOTOGRAPHY.

It does not require as much artistic talent as one would suppose to transfer and paint photographs on glass. The shading and fine work are already furnished by the photographer, and all that is required to paint the pictures is a little care in following outlines, and taste in colors.

The materials necessary are convex glass in card and cabinet size, three camel's-hair brushes, Nos. 1, 2 and 3, a small quantity of amber-line (which may be procured at the druggists), some adhesive paper and the best tube paint in flake-white, Naples yellow, vandyke brown, Prussian blue, ivory black, rose madder, vermilion and terre-verte. One dollar and a half will cover the cost of material to begin with. You will have enough paint to color the photographs of all your friends, and the glasses cost but a few cents.

Soak the photograph in clear rainwater until it will readily slip from the card. On no account must it be pulled from the card, or you will ruin the picture. Place the photograph between two pieces of blotting paper, or dry it with a soft cloth. Trim the picture until it is a trifle smaller than the glass. Have the under or hollow side of the glass perfectly clean and dry. Make a thin paste of corn-starch, and while it

is warm quickly cover the face of the photo well with a soft cloth. Then immediately place the face side of the photo next the glass, hold it firmly in the center with the thumb of the left hand, and with the right hand and a piece of soft paper quickly press out all the moisture and air, working it outward toward the edge of the glass and wiping it off with a clean cloth. This is the most difficult part of the whole.

You must be very careful and not rub so hard as to tear the paper, and not a particle of air or moisture must be left between the paper and glass. If you are not successful the first time, soak the picture off and try it again. Be sure that the edges are firmly fixed to the glass. When the back of the picture is perfectly smooth and dry, with a piece of fine sandpaper go over the back of the picture gently, to remove any paste that may have adhered to it.

Now take a shallow tin dish large enough to admit of putting the glass in (a cake tin will do nicely), and melt amberline in it until it is half an inch in the dish. Amberline is something like sperm and will congeal as quickly. When the amberline is melted and hot, lay the picture in it, the under side down, just long enough for every part of the paper to be wet; take it out and as quickly as possible wipe every bit of it off with a soft cloth; the paper will be soaked through and perfectly transparent. Be sure that it is all transparent. You are now ready to paint.

Have a piece of glass on which to mix and try your colors. Paint directly on the back of the photograph, holding up to the light in order to follow the outlines. First with your finest brush paint the corners of the eyes with white into which a pin point of yellow has been mixed. Pure white is best if the subject is a child or a blonde. If blue eyes, paint the round part of the eye with Prussian blue, making it lighter if desired, by mixing white with it. For brown eyes use vandyke brown. The lips of a blonde are painted with rose-madder and white, a pin point of each mixed. For a brunette use vermilion and white. Always wipe one kind of paint from the brush before using another. A drop of spirits of turpentine or castor oil and a soft cloth are good to clean brushes. If you do not get the color right at first, it may be washed off with turpentine and a cloth. While the lips and eyes are drying, outline the face and ear with a line of pure white. Now supposing the hair to be light golden brown, mix a very little yellow and white with Vandyck brown, putting on the color thus made with your second size brush; touch the eyebrows with the same color, as hair and eyebrows generally correspond. If the hair is dark brown, use vandyke brown.

Jewelry should be painted with light yellow. Laces, ruchings and shirt fronts or anything pure white should be painted with pure flake-white. For the center, or shadow part of the ear, use a very fine point of vermilion, painting the rest of the ear with white and just a touch of

rose-madder. The chin and cheeks of a blonde are painted with rose-madder, white, and the barest touch of yellow, well mixed; this gives what artists call the flesh tint. Vermilion is used in place of rose-madder if the subject is a brunette. Under the eyes and around them use the flesh tint made of rose-madder, white and yellow; lighten this shade by adding a little white, and paint around the edges of the hair, adding more white as you paint toward the eyebrows, blending your colors well. Taste and practice will determine the right shades to give the face. The neck requires the flesh tint.

For black clothing use ivory black. Terre-verte and flake-white, well mixed, make a cool gray tint for drapery or background. White, rose-madder and terre-verte make a good background for brunettes; and Prussian blue, rose-madder and white, make a lavender tint, a handsome background for blondes. When the picture is all painted and dry, cut a piece of white card-board the size of the glass, and fasten it to the back of the glass by binding the edges with a narrow strip of adhesive paper. The picture without this white at the back will look streaked. If you wish to try the effects of a color, place your photographs against a white background.

If, as in some cases, the paper on which the photograph is printed is very thin, of poor quality, and looks coarse when painted, only color the eyes, lips and hair, and any jewelry or lace, on the first glass, and take a second glass and place back of it, separating the two with thin wedges of card-board at the corners; bind them together with adhesive paper and paint on the second glass. Use your coarsest brush for drapery and background. If you cannot obtain adhesive paper, use mucilage and a strip of thin paper or muslin.

FAN PAINTING.

The fan has a surface in the shape of the segment of a circle which is called a mount. Fan painting is done on fan paper, India paper, satin, gauze and vellum. All these mounts, with the exception of vellum have to be sized; it would be impossible to paint them in their ordinary state, as the colors would run and outlines would be impossible. Heretofore the decorator has had to be at the trouble of making his own size, a tedious and very troublesome process. Now, however, small bottles of mixing preparation, as it is called, can be bought at any artists' materials store.

The stuff is cut to the proper dimensions for a stretcher—similar to an embroidery frame—on which it is stretched by means of wedges. When this is done the size is spread on both sides with a soft brush. Now cut out the fan, mount, and be careful to place the selvage of the stuff lengthwise. The sizing, stretching and cutting out, require such careful attention to details that many ladies prefer to buy the mounts

already prepared for painting. They can be obtained in any material; having decided on the style of fan you wish to paint, take the mount and fix it on a perfectly flat drawing-board; in order to fix it without making spots, dip a small brush into gum and pass it continuously all around the edge of the mount you wish to strain, to the width of three-quarters of an inch only; hold in your other hand a soft linen rag, and as you place the mount on the board press it down with the linen to make it adhere; stretch as much as possible and then leave it to dry. When you are sure that the mount is properly dry you must trace a segment of a circle more or less large, according to the size of the fan-stick which is to receive it. Fan-sticks vary in length from ten to sixteen inches. In the execution of a fan, the drawing holds almost as important a place as the painting. Unless you are an expert draughtsman it is better to trace your subject on the fan-mount, as it is impossible to use either India rubber or bread crumbs for erasing imperfect work. If you decide in favor of tracing the design, take a sheet of very thin paper on which you make your composition. When the drawing is finished, spread a thin coat of black lead over the back, and rub it on the sheet of the tracing paper very lightly. Before you transfer the drawing to the mount, fix it securely by means of needles, then take an ivory tracer and pass it over each one of the pencil marks of the drawing, which is by this means reproduced on the mount.

The requisites for the fan painter are a drawing board made out of one piece of wood twenty-eight by fourteen inches, or a stout mill-board of the same size. A large brush for back grounds and water, one brush of medium size for draperies and trees, one small brush for figures and extremities, an ivory tracer, two saucers, tracing paper lead pencils, a bottle of gum for sticking the fan-mount and a bottle of ox-gall.

The Colors Used for fan-painting are: Chinese white, emerald green, sap green, Hooker's green, bright chromium green, Naples yellow, cobalt blue, ultramarine blue, sepia, burnt sienna, vandyke brown, light red, vermilion, carmine, crimson lake, Indian yellow, lemon yellow, ivory black and Payne gray. Keep within reach the color box and brushes, a bottle of Chinese white and two saucers filled with water, in one of which you will wash your brushes each time you have to take a fresh tint. The water in the other use for painting. You will need a piece of fine white rag for cleaning and wiping the brushes.

Of all *materials* used to paint on, vellum is the most satisfactory in every respect; satin presents the most difficulties and discouragements to the amateur artist; on the former really exquisite and artistic creations can be executed. The artist is not restricted in the choice of subjects, for all compositions, however intricate or minute, can be reproduced, down to the smallest detail, on vellum. Satin fans are fashionable, but this fabric makes unremitting demands on the patience of the

artist; it is so porous that it often absorbs two or three tints, before it retains solidity enough to allow the painting to be finished. Subjects are chosen that are light and graceful, but "sketchy," with the least possible work in the background. Garlands of tea roses and red roses are effective on satin of any color, as are also small figures or cupids. Amateur decorators, at least, should content themselves with mere outline subjects of the simplest character, if they essay painting on satin. For gauze, which should be strong, black and very transparent subjects, such as snow scenes and large leaves, with winged insects are selected; the subject is sketched in outline.

Painting in Body Color is done in a particular way. In the laying of the tints it approaches very near to pastel soft crayons. In order that a work done in body color may be lasting, it is necessary that the first washes of color be properly put on. For example, take a flower, say a poppy; fill in the various dark leaves with a tint prepared of the deepest shade of color; others with a second tint, and those that are quite light with still another tint; let it dry, then clear it up by degrees, by more delicate tints and washes, and finally by high lights in relief. Two or three strokes of the brush with dark color used almost dry will suffice to mark the inside of the flower. Light colored stuffs present much fewer difficulties to a beginner. Lights are never preserved either on a textile fabric or on paper; it is Chinese white alone that makes them.

For Figures in Body Colors, take up with a brush some lemon yellow and lay it on your palette; mix with it a touch of vermilion, which produces a flesh color; add a little Chinese white which gives the color more consistency; let it dry; it will be on this first wash very evenly laid, that you will finish the little heads, either of children or of adults. In a group, the same complexion is not to be given to all the persons alike; the flesh must therefore be varied. The features which you have only indicated in the tracing, are done with grayish brown for the eyes, and with carmine and vermilion for the lips and nostrils. These features are generally so small and so little marked, that without making a tint expressly for them, you will always find enough color on your palette to furnish you with what is necessary for details of the kind. Fair hair is primed with a tint of lemon yellow mixed with a little brown and yellow; but these colors must always be mixed with Chinese white. Dresses, draperies and ribbons are begun with the different shades of color decided on; white is used at first always, so that they may present a certain surface and solidity to admit of high finish. Lay the tints in graduation when beginning; the lights are placed (always) on afterwards; care must be taken not to exaggerate the thickness of the color, for then it would peel off in scales. Landscapes should be begun by the skies, then the distance, and so on, always coming nearer to the

more intense planes. Skies are done with a very pale blue, beginning from the top; the tint softened by graduation down to the horizon is tinged either with yellow or pink, according to the situation of the subject; the yellow tinge for morning and the pink tinge for evening.

Trees on fans do not resemble the trees painted after the laws of nature; the combination of the colors must be in harmony with the effect of light; for this reason trees in the distance are done with emerald green and pink, almost lilac; those in the middle distance have most frequently autumnal tints; those in the foreground only are green, but of a very subdued green. Moreover, the amount of space in height which the fan affords always causes landscape to be sacrificed to the figures. The representation of water looks well on a fan; it is always done horizontally, excepting when it is a water-fall or spring. A lake, a pond, or a running stream brings to the front those beautiful water plants, that are so well done in body color and fill in the foreground so conveniently. For the water use nothing but blue-green mixed with white and grissailed here and there for the reflections. For clear water and glints of light, use Chinese white pure, used very lightly.

Temples, Ruins, Fountains, all that form the distance of fans, require only delicate tints of lemon yellow or Naples yellow, with a greyish mixture, including raw sienna and burnt sienna, but all this is to be used lightly. You must succeed in making a nondescript neutral tint. It is important when you have grouped together the figures in one of your compositions, to study the effect of the colors you have to give their dresses. You must remember that certain colors advance and that others retire.

The Complimentary Colors, that is to say, the colors which form the shadows of dresses or draperies and render them harmonious to the eye, are these: Red may be shaded with green, yellow with violet, ultramarine with orange, orange with blue, violet with Indian yellow, cobalt with ochre, carmine with light emerald green, emerald green with violet blue, lemon yellow with lilac made of pink and light blue, the grays, all colors; black is shaded with white and white with black; all these colors must be mixed with white in order that they may appear harmonious. In tiny fan painting, the more white must be used with colors for textile fabrics than for paper. For painting on chestnut and on sycamore wood, a little ox gall added to the colors when used will be found sufficient.

IMPRESSIONS OF LEAVES.

To make impressions of leaves upon silk, linen or paper, first prepare two rubbers of wash-leather, made by tying up wool or any other substance in the leather, then prepare the colors you wish the leaves to be, by rubbing up with cold-drawn linseed oil the colors you want, as indigo for blue, chrome for yellow, indigo and chrome together for green. Get

any number of leaves the size and kind you wish to stamp, then dip the rubbers into the paint and rub them one over the other, so that you will have but a small quantity of the paint upon the rubbers, place a leaf upon one rubber and moisten it gently with the other, take the leaf off and apply it to the material you wished stamped; upon the leaf place a piece of clean white paper, press gently, and you will have a perfect impression of the leaf.

JAPANESE LACQUER WORK.

This is an easy and also elegant art. An old work-box, tea caddy, flower pot, or any article may be ornamented with these simple materials. Select perfect leaves; dry and press them; rub the surface of the article to be ornamented with fine sand-paper, then give it a coat of fine black paint, which should be procured mixed at a paint shop; when dry, rub smooth with pumice stone and give two more coats of paint; when dry, arrange leaves in any manner and variety, according to taste; gum the leaves on the under side and press them upon their places; then dissolve some isinglass in hot water, brush it over the work and let it dry; then give two or three coats of copal varnish, allowing ample time for each to dry. Articles thus ornamented last for years, and are very pleasing.

DESIGNS FOR PANELS.

The panel is often a very pretty shape for some designs. With a few exceptions, it is not as suitable for landscape painting as for flowers. A view of a waterfall makes a very pretty panel, as the shape of the design will admit of its being painted upon a panel. Small bits may be taken from landscape views, such as a woodland or meadow brook; and in marine views a high cliff, or a great rock, with a stormy sky, and a dashing sea are pretty designs. The panel seems to be just the thing for flower painting. The gilt ones are beautiful with a spray of flowers running across from corner to corner. The apple blossom with its woody stem, and a few leaves, and also moss rose buds, are lovely on a gilt ground. Put a pretty sky on a narrow panel, with a ground work of fine grasses, and on the right or left, as you please, paint some tall field flowers and grasses, with a bird in flight, and you have a pretty design. This design may be varied by painting ferns and grasses, or tall white lilies on the side. Winter bits of landscape with birds in the foreground, are also pretty.

Amateurs who are good copyists and have never tried designing, would do well to paint their own designs from natural flowers. Group and intertwine the flowers and leaves, fastening them in place; sketch the design diagonally across, or through the center, if preferred, taking care to have no stiffness in the detail. If success follows this attempt, countless beautiful designs may be painted from natural flowers. The

handsomest panels are those made of dark fine grained wood with those in white wood for contrast. A dark panel may be painted with fine effect with bright scarlet or pink flowers, with rich green leaves and ferns.

Handsome paper weights, either square or of panel shape, may be cut from wood of sufficient thickness. Upon them may be painted a variety of designs. A spray of strawberry blossoms and leaves, with rich red berries, or a bunch of small white lilies and leaves are pleasing designs.

A small bird's nest, with blue eggs, surrounded with tall grasses, or a few dark flowers, with leaves of rich coloring, are handsome designs for a white ground. The pansy is a beautiful flower for a light ground, and if intertwined with a few dark green ivy leaves, the effect is still better.

Very handsome panels in imitation of the Japanese are two and three feet long, by half a foot wide. They are made of dark woods, or white, if preferred, for the mantel.

Those of white wood one and a half feet in length are handsome set upon tall ebony easels. Vines are the appropriate designs for these panels. The English and German ivies, with sprays of fine flowers, running irregularly through and across the surface, are handsome. One of the loveliest vines is the morning glory with its vines twisted into great ropes, and covered with dark green leaves, rich purples and delicate pink and white blossoms.

To vary the monotony of flower and landscape panels, paint upon a white wood panel, a comical design in white silhouettes, or paint an ebony panel with design in white silhouettes, finished, if you like, with a vine or arabesque around the edge.

There is a good deal of art in a spirited silhouette, and it would doubtless give many more pleasure than a finely executed flower piece; not that they lack artistic sense or love of the beautiful, but that they appreciate more keenly portrayals of people and life.

Painting the panels of handsome hard wood furniture gives a very elegant effect. Large, heavy pieces will bear an elaborate design of flowers, or a small circular or oval landscape for a center, with flowers and vines in corners or running along edges.

In painting panels or any small surface, a great fault is the use of too many flowers. One single spray of flowers with its leaves is much more pleasing to the eye than a mass, or even two or three kinds, unless they be so skillfully harmonized that they seem to grow together.

Above all, simplicity should be studied in decorating any article with flowers; but the simplest design should be so true to nature that it cannot but be beautiful.

PASTEL OR COLORED CRAYON.

If you are sufficiently accurate in sketching, you can, with charcoal, or lead pencil, make a correct outline on pastel paper. For this kind of painting you will want crayon, fine sponge, stump, and a piece of kid. Use the sharp folded corners in shading. Always commence painting with the dark shades, and blend with a stump or finger gradually into the light. For darker shades use black, then go over with brown, and blend together. Put in the light shades as they belong, with soft and medium crayons, using the utmost care in blending with stump, to avoid a dingy and dirty appearance. Finish the picture with hard crayon, laying on in lines and blending with stump. Do not expect to have the right thing by simply laying on the colors once; you must work line over line very carefully and many times. You must exercise great care that the picture does not become soiled in the delicate parts.

Pastel is well adapted for landscape drawing. The most useful colors are white, straw and light yellow, deep orange and yellow and brown ochre hues; blue—bright azure tints of varied strength, pale and dark; grays, pale and deep: and neutral, warm tones; red, vermilion tint, pale and middle Indian red.

Drawing in pastel is much easier than oil painting. One advantage over oil and water colors is the facility with which a picture can be completed; this is manifest in out-door sketching, or upon any subject of which you wish a few memoranda and have but little time to obtain them.

The advantage of working with pastel does away with the tediousness of waiting the drying of oil and water colors.

POTICHIMANIE.

This is the art of imitating painting on glass or china. The most beautiful of the Chinese, porcelain, Sevres, Japanese or Etruscan vases can be so closely imitated that none not connoisseurs can discover, at first sight, the difference. The work is attractive and very simple; the materials employed are few and inexpensive. This is very fascinating work, and, though the pottery mania has been carried to an excess, this is much different, besides being more durable.

First, select some plain glass vases, resembling in shape and size the particular style of china you wish to represent. Select your colored figures, representing the style of life you wish to imitate. Let them be rich and clear in their colors. You will need two or three small brushes, such as painters use, some strong gum-water, and a bottle of varnish. Use paint for the groundwork of the color you wish to represent. The ground color of the Chinese porcelain is, in general, a greenish white;

the Sevres, a bluish white; while the Etruscan is a pale yellow. These three colors are generally all that are wanted. A delicate pink is sometimes used.

For any one kind of vase, only one ground color is necessary. A pair of very fine pointed scissors will also be required. Then proceed to cut out your figures with great care; if you can cut a trifle within your figures, all the better, for no white edge must be visible. When they are all cut, arrange them on a sheet of paper in the order in which they are placed in the vase, and gum them very evenly and carefully on the colored side; let them lay until the gum rather thickens and the paper on which they are colored softens; then take them up carefully and place them in their proper places in the inside of your vase; press them carefully with a bit of old linen tight to the glass, excluding all air between them and the glass, otherwise bubbles will be formed and the work will be spoiled. When all the pictures are arranged, wipe the glass clean, except where it is covered by the pictures. After the work is dry and clean, varnish the back of the prints and paint the inside of the vase with the ground color. Some persons pour it in the vase and let it run around, and then carefully brush it on; some put it on near the picture by gently tapping the glass with the brush. Great care must be taken not to let the paint run under the paintings.

The antennæ of butterflies and other minute objects may be imitated in gold, or by drawing them on the glass with gum water and sprinkling them with gold bronze powder. This must be done before the ground paint is laid. Gold stars scattered over some kinds of vases improve them. You can buy, in these days of transfer pictures, almost any design you wish. Gold bands and gaily colored bands are also for sale; vines, birds, mythological and Egyptian figures, dragons, flowers, castles; in fact, all designs imaginable can be had, and cheaply, too. If you prefer to color them yourself, be sure and have the colors clean and bright—the brighter they are the better they will appear. When gold is introduced it is better to use the shell, or prepared gold. It is applied in the same manner as water colors, and may be used with good effect in borders, single ornaments, flowers, insects, and to fill up where no other color is introduced.

This work may be used in various ways to decorate your homes. The inside of your vase should be varnished, to give it the smoothness of china, and you can have the rim gilded. If several coats of sizing are applied, the vase may be filled with water without injury to the paint; but you can fit cups or bottles to the vase in which to put water for flowers. Hall lamps, windows, etc., are decorated in the same manner, except that no ground color is used. Cabinet boxes, tables, and a great variety of other articles, both useful and ornamental, may, with a little ingenuity and taste, be rendered extremely elegant.

ROMAN PICTURES.

Choose your picture and get a pane of window glass the size of the picture, varnish one side of the glass with white varnish, and place it where it will dry; then fill a pan with water and put the picture in it; after it is wet, remove carefully and place on a paper to dry. The face of the picture goes on the side of the glass that is varnished, then commence while the picture is damp and rub off the paper until you see the outlines of the picture, taking care not to rub clear to the glass. Smooth it nicely with a fine piece of sandpaper, and give it a heavy coat of varnish. After it is dry take any color of paper you fancy for a background. By carefully following these directions you cannot fail to produce a pleasing picture. For colored pictures use one teaspoonful of vinegar to one quart of water, for wetting the picture.

PAINTED SHELLS.

The smooth, pearly shells give a very fine surface on which to paint marine views. Almost any beach view can be adapted to the size of the shell, and by varying the coloring the same view may be painted in several different ways.

Some of the Atlantic coast views, especially on the coast of Maine and Massachusetts, give a variety of grand sea views, from which bits may be taken suitable for shell painting.

These views may be obtained from woodcuts and engravings, the artists coloring them as they may see fit. It is also very easy to design a handsome beach view, especially if one is familiar with the sea. Those who are so favored as to often visit it, can paint lovely views from nature; rough water making the handsomest views.

The broad pearl shells now used for painting are beautiful for a variety of views; in fact, any water view is suitable. They are much larger than the clam shell, and give a surface for a good sized landscape. A border of an inch or more in width should be left around the shell, the pearl edge giving a lovely effect to the landscape. The prevailing tint of the pearl edge should harmonize with the sky tints. A green tinted pearl should not be painted with a blue sky. Such combinations of colors would mar the effect of a view, which, with other coloring would have been lovely. Blue skies are beautiful on the pure pearl white, or the pink-tinted shell.

The best effect is produced on pearl shells, by painting landscapes with the broadest part of the shell up, and on the clam shell the broadest part down, the sky running up into the pointed part.

The clam shell should be finished with a narrow edge of pure white, something over an eighth of an inch in width. This edge gives a more finished look than to paint the view close to the edge. A large pearl

shell, some eight or ten inches across, painted with landscape, and placed in a satin or morocco holder, or on a gilded or silver wire easel, makes an elegant ornament for mantel or table.

As regards flower painting on shells, it is easily done if one likes it, but it seems entirely unsuitable to paint flowers on sea shells. When we take up a shell with flowers upon it, we can hardly imagine the roar of the sea or the rush of waters that washed it up on the beach.

As to decorating other than the broad open shells, that have no particular beauty of their own, it seems a desecration of Nature's painting.

DESIGNS FOR SCREENS.

Usually the panel shape is preferred, and ciel blue, maroon, pale yellow, olive green, gray, old gold and black, are the colors preferred. Take the silk and line it with two thicknesses of paper cambric. It is better to use white cambric, as a dark shade will sometimes be perceptible through the texture of the silk. Cut the lining somewhat narrower than the outside silk, place it on the silk, and sew up the two opposite long edges. Then turn it so that the seams will be inside, leaving the top and bottom edges raw and unfinished, and stretch it upon a drawing-board or small table ready to paint.

If unused to the free handling of the brush, the worker may find it desirable to trace the outline of the design with faint pencil marks upon the silk. Afterward the color may be carefully laid on, and the design may then be enlarged or improved upon as desired. Water-colors are preferable in painting upon silk, though oil paints, if carefully put on, may also be used.

Daisies, thistles, wheat, clover, grasses, water lilies, Cherokee wild roses, morning glories, scarlet cocks'-combs, cat-tails and Japan lilies are among the prettiest flower designs. Three or four peacock plumes carefully grouped together, a stork, peacock or scarlet flamingo are among the odd designs for screens. When the painting is completed the silk panel must then be framed. Plush or velvet is generally used for the frame or border, put on the top and bottom edges, and the sides left plain. The frame is usually of a contrasting color in bamboo, reeds or wood.

STUDIO HINTS.

Successive coats of varnish may be removed from a plain, uncarved surface by rubbing with ordinary sand-paper. Where there is fine carving, take a stick, sharpened and rounded at the end, and cover the rounded part neatly with sand-paper, rolled or glued on. The "rubber" may be worked in the fine spaces to rub the varnish off. Another method is to take a piece of haircloth, pour linseed oil and fine rottenstone on the varnish, and rub continuously until the wood underneath

reappears. To remove paint from canvas and wood, lay your canvas on a flat surface, placing a smooth thin pad of paper or cotton cloth under it. Sponge the surface with spirits of turpentine, to soften the surface; then, with a nail brush, sponge, or pad of coarse linen, wash and rub the canvas gently with warm soft water and soap; a small quantity of ammonia will facilitate the operation. A strong, warm solution of soda, rubbed on the surface, will remove old paint. Spirits of turpentine or benzine will also remove paint from wood. To make bamboo easels: get the bamboo, bend it into shape, and glue. Use ordinary white or brown glue; the latter is the stronger kind. Soak the glue over night, boil in a small vessel set in a larger vessel of water for several hours. Heat the parts of the bamboo to be joined together and apply the glue boiling hot, and at about the consistency of thick treacle.

TRANSFER WORK.

For those who have no knowledge or talent for painting, are designs for transferring, and if the work is skillfully done it can hardly be told from painting. The pictures come ready to be transferred to china, of flowers, figures, birds, and almost any subject, colored in the dull shades of La Croix colors. Before firing, you transfer the picture, say a bouquet of flowers, upon a cup and saucer; cover them with a thin coating of varnish, which comes for the purpose, and send to the kiln. After firing, they are as bright and beautiful as one could wish, and often much more correct in drawing than when done by hand. The varnish used for this work is quite expensive, but the same preparation is made in this way, at little expense. Put balsam of fir into a bottle with just enough turpentine to eat the balsam on the picture; don't rub it, only give it a soft dab or two; then take a large tailor spool for a roller, so as to get it all smoothed out, or any smooth wood roller will do.

A Japanese cup and saucer is made by taking an ordinary transparent china cup and saucer, one more flat than deep, and paint them a dark blue, red or yellow. Bake thoroughly dry in a mild oven. Then transfer carefully small Japanese figures. Do not be in too great a hurry to remove the pictures, for, to make a good imitation, there must not be a crease or wrinkle. When completed set away a day or two before using. Plates and pictures can be made in the same way, and very beautiful cider pitchers can be made by taking the pitchers in their natural colors and transferring the pictures on them. These transfer pictures can be bought at any artist's store. Some people call the same style of picture decalcomanie.

Handsome plates for brackets or shelves can be made by painting the edge of a shallow plate, red, blue or gold, and transferring in the center a large group of autumn leaves, flowers or fruit. A small wire bent so that each end just comes over the edge of the plate far enough to hold,

and a V-shaped piece of wire fastened to this makes a good support for it. The little wooden plates can be made almost as pretty as if hand painted, by using scrap-book pictures or decalcomanies in the center. One large flower is all it needs, but this must, to be pretty, be of a graceful and bright design. A stork wading through grasses is easily arranged, and very effective.

A tasteful paper-weight can be made by taking a large mussel or clam shell. Boil it in lye to make it white, fill it with sand, glue it together, and polish the outside with sand-paper and chamois. When it glistens like mother-of-pearl, select a pretty little marine view and transfer upon it. On nearly all beaches you can find large, smooth, pretty-colored stones. By transferring landscapes or marine views on these, they can be made into pretty paper-weights. Cupids, storks, and some kinds of flowers are very pretty for this purpose. They are pretty in their natural colors, but if another is desired they can be dipped in a dye made of a solution of chloride of tin. The dye should first be boiled and then allowed to settle.

PAPER LANDSCAPES.

Observe well the shadows of the pictures you wish to copy; draw their shapes as exactly as you can, and cut them out. Paste these pieces on a sheet of paper, in the same relative positions they occupy in the landscape; if the shade be rather light, put on only one thickness of paper; if darker, two and three thicknesses may be used; if the shadow is very deep and heavy, five or six pieces may be pasted on, one above another. When held up to the light, shades are produced, differing in degrees according to the thickness of the paper. These make very pretty transparencies for lamps in summer. Lamp shades can be made in this way, with colored paper placed between two thin white papers, and so arranged that the shadows will represent grapes, or any fruit or flower. China lamp shades are prepared in the same way; that is, portions of the china are made thicker than others; in the daylight they look perfectly white, but when the light shines through them the shades look like a soft landscape in India ink. It is on the same principle that the beautiful transparencies are made for windows.

HOW TO MAKE PERFUMERY.

This is enough for a small trial, which can be managed by any person having the run of a garden : Procure an ordinary glue pot, which melts the material by the boiling water ; when the flowers are in bloom obtain half a pound of fine mutton suet and strain it through a hair-sieve ; allow the liquefied fat as it falls from the sieve to drop into cold water. This operation granulates and washes the blood and membrane from it ; this must be repeated three or four times ; finally remelt the fat and cast into a pan to free it from water.

Now put the clarified suet into the macerating pot and place it in such a position near a fire that it will keep warm enough to be liquid ; into the pot throw as many flowers as you can ; let them remain twenty-four hours, then strain the fat from the spent flowers and add fresh ones ; repeat this operation for a week. At the last straining it will be highly perfumed. When cold, chop up, like suet for a pudding ; put in a wide mouth bottle, cover with spirits as highly rectified as can be obtained, and let digest for a week or more. The spirit then strained off will be highly perfumed. In reality it will be the extract of the flower, a most delightful perfume for the handkerchief.

The same experiment may be repeated with almond oil instead of fat. The experiment here hinted at may be varied with any flowers whatever ; indeed by having the macerating bath larger than mentioned above, an excellent millefleur pomade and essence may be produced from any conservatory.

PICTURES.

MOUNTING THEM.

Make a stretcher ; take cheap unbleached muslin and tack on, stretching tight. Varnish it all over on the back with coach varnish and let dry for a couple of days. Make a paste of silver gloss starch, putting into a teacupful of starch about a teaspoonful of white gum arabic, dissolved in water. Stir until cold ; spread it on the canvas very thin and on the back of the chromo or picture. Lay the picture on the canvas and rub with a cloth until it sticks ; then hang up and let dry.

Great care must be taken to keep the corners and edges rubbed down smoothly. The sizing or paste must be put on very quick or it will set before the picture is put on. The beauty of this sizing is that it will draw tight as a drum, and will not stain the most delicate pictures.

To make varnish for varnishing pictures after they are mounted ; this is the same as used on all fine chromos. It will not lose its luster by steam or by rubbing with a cloth wet with cold water to clean it : Take best coach varnish one part and alcohol two parts ; put them in a bottle and shake them. Then pour a little in a cup, take a camel's hair brush, such as is used for varnishing, and spread on quickly for the alcohol evaporates very soon. The varnish must be shaken every time it is poured out, or the alcohol will not stay mixed with the varnish. If one coat will not do put on another in a day or so after the first has dried, brushing it the other way on the picture. This gives a beautiful polish if care is taken to keep it out of the dust while drying.

HANGING THEM.

It seems a very simple thing to hang pictures, but how few rooms there are in which they are hung so as to show their beauty. And in the fine art exhibitions they are hung as though to fill up space. In hanging pictures much depends on taste, some will have the bottom of all the picture frames on a line around the room, while others prefer to see it broken.

Never hang a picture so that the shadows will come near a window, as the side that needs the light will not get it, and so a good subject may be spoiled, the owner not knowing why. Do not hang small picture above large ones, for small objects have to be nearer the eye to be seen good, while large subjects look better a short distance away. Pictures should never be hung opposite windows if it can be avoided, as both glass and varnish reflect the light, so that when standing in front of them it almost totally hides the picture.

Always be sure that the nails and cord are strong enough to stand the weight of the frames. Have the picture cord as near the color of the walls as possible. When the pictures are hung in more than one row, have the top ones lean forward more than the lower ones ; this can be done by putting the screw eyes nearer the bottom in the sides of the frame.

When the common cord is used, it should be examined once every few months, as the weight of pictures cuts the cord where it crosses the nail, and by not looking to this simple thing hundreds of pictures have been ruined by falling. Wire cord is best, but it also has to be watched.

Never hang paintings and chromos side by side, but put engravings between. Do not hang water-colors near paintings, chromos or other colored pictures.

Get the best pictures you can afford, as one good picture is better than a dozen poor ones. Landscapes make a room look larger than most other pictures ; full length pictures, or large sized animals should

not be hung with other subjects, as giants and pigmies give too much contrast, and are not pleasant to the sight.

EMBROIDERED PICTURE FRAMES.

A very pretty photograph frame is made by embroidering on satin, sateen, or velvet. The frame, when completed, should be ten inches long, and eight inches and a half wide. The embroidery should begin down in the lower left hand corner, and extend to the top of the frame, say to about the middle of the top, or toward the right hand of the top. Of course, in putting on the design, care must be taken, that not too much of it is cut off, by the square, or oval, place, which is to be left for the photograph. Anyone who can design, or can copy from nature (which is even better), can, for a very small expense, make exquisite frames of this kind. Daisies, golden-rod, lilies of the valley, wild roses, snowdrops, carnations, clover, etc., all look beautiful on these frames. Among the very prettiest is one of clover blossoms and leaves, thrown on an old gold, sateen ground; another is of golden-rod, on a dark blue satin ground; and another of field daisies, on a dark velvet ground. If painting is preferred to embroidery, it looks equally as well, and is more quickly accomplished. The frames can be easily made at home, of stiff card-board or of very thin wood, and covered with the material afterwards.

PASSEPARTOUT FRAMES.

These can be made of the common window glass panes. If the picture is smaller than the glass, cut a matting out of white or gray paper (velvet paper makes a beautiful matting if it can be procured), then cut a piece of thin pasteboard the same size of the glass and paste picture and matting on the pasteboard; lay over this the glass and bind the edges with marble paper of the same color as the matting. This paper can be bought at any picture store.

OIL PAINTINGS AND ENGRAVINGS

Oil paintings can be washed in sweet milk and warm water, then carefully dried; do not rub them hard. Gilt frames, if varnished when new, can be washed without injury.

Castile soap and water can be used on oil paintings without danger, care being taken, of course, not to wet the back, or let water through cracks.

For the ordinary dusting of pictures a silk handkerchief should be used.

When much discolored by age, they have been restored, by brushing them free from dust and then covering by a layer of shaving soap for a

few minutes, after which they are thoroughly dried and soaked in nitro-glycerine.

Heavy gilt frames only are appropriate for oil paintings.

An engraving would be made to appear cold by a bright or heavy gilt frame, though sometimes a plain, unburnished one looks well. Of course a margin of white paper is needed between the printed surface and the frame, so as not to make the contrast of brilliancy too violent.

Water in which onions have been, rubbed lightly over the frames, will keep flies away from them.

VELVET PICTURES.

Pictures of statuary, photographs of busts, or celebrated portraits, are very handsome mounted on wine colored or black velvet. Cut the picture out from the background, closely, so that none of the margin is visible. If they are mounted on heavy card-board, they will be difficult to cut, and must first be soaked in warm water, then carefully dried between blotters, before being cut, and then put on the velvet. Paste them on the velvet with the white of an egg—this is better than gum-arabic—and put no glass over them, as this spoils the effect. Ferns, phantom and autumn leaves can be arranged in the same way, and are very beautiful on red, green or black velvet. Pictures from newspapers, if good subjects, look as well as photographs. Mounted in this way, female heads or busts of celebrities are much improved with the velvet background, and as they require only simple frames, are not very expensive.

VARNISHING CHROMOS OR LITHOGRAPHS.

When chromos or lithographs are varnished they may be wiped off with a damp cloth without injuring the picture. Have the chromo or engraving nicely mounted, then with a clean, flat varnish brush lay on an even coat of size (made by dissolving white glue or isinglass in lukewarm water till it becomes of the consistency of cold starch), going over the picture lightly and evenly. When quite dry, go over it again in the same manner with Demar varnish, giving one or more coats, in a warm room; lay away out of the dust for a day or two, and your picture is ready to handle.

PLASTER CASTS.

Marble statuary is not within the reach of all; but anyone can obtain a plaster cast at small expense. This can be beautified into quite an attractive parlor ornament. Take common white paint mixed in oil, and stir into it a little burnt umber till it is of a light cream color.

Paint the cast with this two or three times, and be careful not to clog up the delicate markings about the eyes, mouth, etc. To remove the glossy appearance, paint with the same tint mixed with turpentine alone. Plaster casts prepared in this way can be washed with soap and water. The following is a recipe for cleaning plaster casts: Make a thin solution of starch, and with a brush entirely cover the surface of the plaster; leave it to dry for about three days, and then peel it off carefully.

PRESSED AUTUMN LEAVES.

Many think that the frosts must come and touch the leaves before they are ready for collection; that the tints are not perfected at that time; but this is a mistake. As soon as a leaf is turned it may be gathered, but must be perfectly dry—that is, no atmospheric damp upon it, or the leaf will shrivel and wrinkle, losing its bright color. Do not press the leaves at all, but use them fresh from the tree and iron them with spermaceti, not wax, as the latter makes them dull-looking, and does not bring out the colors. If properly done, they will look as bright as if just gathered; and it is surprising how long they will retain their beauty in spite of dust, light and heat. Procure from the druggist smooth pieces or cakes of fine spermaceti (don't take a candle as some do), as they go so much farther. Put a board on the ironing-table, as the grease spoils everything, and have as many thicknesses as for ordinary ironing. Use old muslin, and have plenty on hand. The iron must be just hot enough to "hiss" when touched with a wet finger; if too hot, it scorches the leaves and ruins them. If the leaves are damp, wipe them first with a soft cloth, then pass the iron quickly over the spermaceti, then over the right side of the leaf; turn it over and there will be sufficient sperm on the cloth to thoroughly saturate it; keep on ironing it, moving it over to a new spot, until it is as dry as paper, stem and all. Do not press the iron on it too long, but until it is nearly cold. After doing as many leaves as you wish in this way, take a fresh iron, at the same temperature, run it quickly over the spermaceti, and then as rapidly and evenly as possible over the right side of your leaves. This gives them the final polish, and if they are successfully done they will look beautiful and bright. Have a large newspaper spread conveniently to receive them when finished, and let them remain for an hour or two. Then place them carefully in boxes away from the light until ready for use. If they should curl, as they sometimes do, place them (in twenty-four hours after they are done) in books, under pressure, but not very heavy.

Practice on some inferior leaves first, and be sure to have them ironed

thoroughly dry, or they will wrinkle after the polishing. In doing the latter, try to touch every part of the leaf evenly, but if you find some spots you did not touch, go over them again, very carefully, with a little spermaceti on the point of your iron.

Another way is to melt the wax or spermaceti—spermaceti is rather the best—in a glazed earthen cup or bowl, just hot enough to be liquid; dip in the leaf or fern and lay it on a smooth, flat surface to dry. All bits of waste wax can be used for this purpose—it matters not the color of the wax.

The dark green trailing vines of the blue myrtle and smilax make additions and a pleasing contrast to the various colored leaves, and look as fresh and glossy as if newly plucked. Tiny ferns and pressed pansies make charming trailing vines combined with the autumn leaves, to put above the doors, pictures or pier glasses. Monograms, initials and glass mottoes can be made with little difficulty by taking tiny pins and fastening the leaves in their various designs upon the wall paper. These can be drawn lightly with a pencil on the wall and the outlines followed. With some artistic taste and an idea as to the blending and harmonizing of colors, one can almost have oil paintings of their own, of autumn scenes, to gladden and make bright their homes when winter rages without. Walls with patches of leaves here and there, or a clump of fifteen or twenty lapped over each other, are not artistic. They should be put up separately, with the stems arranged in curves, as if it was a branch of leaves.

The leaves of the beech tree after they have turned brown can be arranged on frames, brackets, crosses or wreaths and will look exceedingly pretty. The leaves of the sumach, maple, Virginia creeper, woodbine, Jack in the pulpit and all ferns, can be pressed without losing color or beauty of form.

Autumn leaves look very pretty with diamond dust sprinkled on them after they have been waxed. Put the diamond dust on them while they are warm.

Both ferns and leaves can be arranged as vines on the wall or curtains, or as a cornice, by taking very fine wire and winding the stems and then arranging them as a long vine. Another good way is to fasten them on with thin mucilage to a strip of lace of suitable width, and then use it as a cornice for curtains, or border for lambrequins or brackets. A cluster of leaves put between two thicknesses of gauze, the edge finished with ribbon, makes a pretty window transparency, if one likes these trifles in the window. Most any way is preferable to giving them a stiff, imprisoned look.

PRESSED FLOWERS.

If to be arranged like a painting, take some plain white wrapping paper and place the flowers or leaves carefully between the sheets of the paper. Then press them by placing a heavy weight over them (the letter-presses are excellent), and leave them a day or two, then change the papers; thus the juices of the flowers are absorbed. It takes a week or two to press perfectly, and in summer often longer. When dry place them in a book or air-tight box ready for use. A year is required to make a varied and handsome collection, as each flower has its own season for blossoming. Wild flowers retain their colors better than cultivated; but experience alone will teach what flowers will retain their colors best. This is a list of flowers which are known to retain their colors by this mode of pressing:

All geraniums (except horseshoe and sweet-scented) preserve their color. They are very essential, as their color is brilliant and keeps for years. All yellow flowers, both wild and cultivated, retain their color. The violet and pansy, dwarf blue convolvulus, blue larkspur, blue myrtle, blue lobelia, heaths, the small original fuchsia, wild houstonia and many tiny blue and even white flowers press perfectly.

For green; ivy, maiden hair, ferns or brake, mosses, etc., retain their color best. Rarely a cultivated green leaf presses well. Autumn leaves, if small, and the youngest oak leaves mix well. Certain kinds of stems, such as pansy and others of similar character, are best adapted for pressing.

After the collection is made, take card-board, without a polish if possible, and arrange the flowers as designed. Gum them to the paper with tragacanth, using a camel's-hair brush; then press on the paper and flower with a cloth, carefully absorbing all moisture as well as firmly pressing the flower on the paper. Geraniums and some larger flowers look better if each leaf is glued on separately.

In forming the bouquet, it is better to arrange the stems first and work upwards. Baskets and vases of moss with flowers are pretty. To form these trace out with a pencil the vase or basket and glue on the moss. Then arrange the flowers.

It is a pleasant way of preserving mementoes of friends, places or events. Flower albums or journals are very beautiful. Wreaths arranged of different varieties of pelargoniums mixed in with any pretty green and other little flowers, such as lobelias, are very handsome and the colors are durable. Pansies of different shades look well, and brilliant wreaths may be made of all the varieties of flowers that hold their color. The oval shape looks the best for wreaths.

There are innumerable varieties of ferns, lycopodiums and maiden hair, both native and foreign, suitable for pressing. By pasting each specimen on a separate sheet and interspersing specimens of our beautiful autumn leaves, also on separate sheets, and fastening them together, either bound as a book or in a portfolio, you will possess a beautiful and attractive book with but little expense.

Crosses can be arranged with ferns and shaded to appear as if painted in perspective—like a cross standing in a mossy band, with flowers, etc., growing round and over it. First draw and shade the cross, then take the small leaflets of the darkest colored ferns you can procure and glue them on carefully where the cross should be, in the darkest shadow; then take the brightest green ferns (such as are gathered in spring) and end with white ferns (which can be obtained in the fall), using them for the lightest shade; be careful to cover every part and shade it with nature's colors as you would paint. In a cross six inches high and suitably proportioned, full two hundred of the tiny leaflets of fern can be used to good advantage before it is completed. Then take wild lycopodium if it can be obtained, if not, the finest of the cultivated, and arrange it on the cross to look like a vine growing over and hanging from it; also paste to it tiny little pressed lobelias, and arrange small ferns, mosses and any little flowers (wild ones are preferable) around the base of the cross to look like a mossy bank. Different designs can be arranged in the same way.

Be very careful in pasting on flowers and leaves, that every part, however small, is firmly fixed to the paper; press them on after pasting with a dry cloth.

TO PRESERVE FLOWERS AND FRUIT.

Take the whitest river or bay sand, and wash clean. Heat very hot, so as to dry it thoroughly, then let it cool. Take any kind of medium sized box and place enough sand in it to hold the flowers in position. Put a little of the sand in a coarse sieve and gently rub through until the flowers are well covered. Set by a stove or in some warm place until dry. If the flowers have thick petals, the sand will have to be changed once in two days, each time covering the flowers with dry sand. The only trouble is to know when the process is completed, as plants differ in time required. Marigolds, zinnias and larkspur retain their colors and look very pretty.

Autumn leaves and grasses can be dried in this way and will repay anyone who will try this simple method. All flowers intended to be

dried by the sand bath should be picked after the dew has dried on them.

Flowers may also be preserved with sulphur, by the following process: Procure a moderate-sized box (a tea-box will answer), and across the top, on the inside, tack two narrow strips of wood on opposite sides, upon which rests thin rods for the flowers to hang from. Have a small door cut in on one side at the lower part, which must open and close by means of two hinges. It is absolutely essential that the box should be perfectly air-tight.

Arrange the flowers in clusters of two to a dozen, according to the size. Tie them and hang the clusters to the rod, but not near enough to touch each other. Put a shovel of live coals in an iron pan, spreading them over the bottom. Place it in the box, and sprinkle over the coals two ounces of sulphur. Then place the lid on the box. The small door is kept open for a few minutes. Glance in to see that there are no flames, but only the fumes of the sulphur. Close the door, throw a thick blanket over the box, and leave it for twenty-four hours.

Upon exposing the flowers to the air, the color which has been bleached out of them will return. Should you desire to brighten them, it can be done by the application of a little paint. As the success of this experiment depends entirely upon the exclusion of the air, the box must be as air-tight as it can be made. The room, too, in which the box is placed must be perfectly dry.

Or, fruit and flowers may be preserved from decay and fading, by immersing them in a solution of gum arabic and water, two or three times, waiting a sufficient time between each immersion to allow the gum to dry. This process covers the surface of the fruit with a thin coating of the gum, which is entirely impervious to the air, and thus prevents the decay of the fruit or the withering of the flowers. Roses preserved in this way have all the beauty of freshly-plucked ones, though they have been separated from the parent stem for many months. To insure success in experiments of this kind it should be borne in mind that the whole surface must be completely covered; for if the air only gets entrance at a pin hole the labor will be lost. In preserving specimens of fruit particular care should be taken to cover the stem end and all with the gum. A good way is to wind a thread of silk about the stem and then sink it slowly in the solution, which should not be so strong as not to leave a particle of the gum undissolved. The gum is so perfectly transparent that you can with difficulty detect its presence except by the touch. Here we have another simple method of fixing the fleeting beauty of nature.

COLLECTING PLANT SPECIMENS.

The articles requisite for the purpose consist of a dozen quires of smooth soft paper of a large size, six boards of about an inch in thickness, and four iron or lead weights (two of them about thirty pounds and the two others about half that weight) and a botanical box of tin and of such dimensions as shall be most convenient for the collector.

The plants to be preserved ought, if possible, to be gathered in dry weather; but, if the weather be wet, they ought to be laid out for some time on the table till partially dried, and when the roots are taken up along with the stems, they ought to be washed and then exposed to the air for the same purpose.

To preserve plants, lay over one of the boards two or three sheets of the paper. On the uppermost sheet spread out the specimen to be preserved, unfolding its parts so as to give it as natural an appearance as possible, laying out the leaves and flowers with particular care. Over the specimen thus disposed of, place several sheets of paper; on the uppermost sheet then spread out another specimen, and so proceed till all the plants you intend to preserve are laid down; and having put over the whole some more sheets of paper, place a board over them with the weights upon it, which may be a number of clean bricks, if the iron or lead weights cannot be conveniently procured.

As some plants are delicate and flexible, and others comparatively thick and hard, the former class will require less weight to be placed over them, and the latter considerably more. To preserve the color of flowers when drying, the greatest care is required in changing the papers every second day, which papers first ought to be well dried at the fire. With regard to keeping the shape of flowers, the utmost care and attention is necessary when arranging them on the paper, and which can be done by having another piece of paper, and gently laying on part of the flower. The part of the flower so covered with the paper ought to have a small book placed on it. Then begin and lay out the other leaves of the flower, and also press it, and so on, until each part has had the gentle pressure necessary to keep it in position. Let them remain so for a short time, and then put some heavy weight on them; look at them next day, and change the damp paper. Ferns have been kept for years quite fresh in color by this simple mode of drying.

In three or four days the plants thus treated should be taken out, together with the paper in which they have been deposited, and laid in fresh paper with three or four sheets between every two plants, and the board and weights laid upon them as before. This process must be continued until the plants are perfectly dried. Each specimen is then

to be placed on a sheet of dry paper, along with a memorandum of the name of the plant, the place and time at which it was gathered, the character of the soil from which it was taken, and any other particulars tending to illustrate its character and history.

How to Arrange Them. For this purpose procure a quantity of writing or printing paper, of stout quality and large size, five or six sheets of which ought to be stitched into colored covers. Let a sufficient quantity of large post writing paper, cut into half-sheets of folio size, be in readiness. Each plant is then to be placed on one of these half-sheets, and fastened to it by means of slips of paper gummed across in various places. On the top of the page the particulars contained in the memorandum already referred to should be written. The plants thus secured to the half-sheets, must then be placed in the order required (either by the natural or artificial systems) within the leaves contained in the colored covers, the size of each bundle of specimens rendering it convenient at any time for purposes of reference. Twelve of such parcels, so contained, in the same number of colored covers can then be tied up in covers of stout pasteboard, and laid up in a cabinet or box suited to the purpose.

Another method of drying plants before laying them aside, and arranging them in a systematic manner, may here be mentioned as worthy of attention. Get a shallow pan or tray about the size of a blotting-paper used for drying plants. Lay the plants in the usual way, between the sheets of the blotting-paper, and when the tray or pan is nearly full, cover it over with a layer of dry sand, half an inch thick or so, place it on the fender before the fire, and in three hours the plants will be perfectly dried.

ROCKERIES AND GROTTOES.

They are usually built in the style of a castle and often of rocks so large that it takes the power of several horses to draw them to their particular places, but when they are there they stand for centuries. These rustic ornaments are made of common rocks, stones and shells, piled up in pyramidal forms several feet high and many feet across the base. The rocks can be cemented together or fastened by piling them up irregularly, so that they will form nooks and pockets all the way up to the top, to hold the soil for growing plants and vines. At the bottom niches and grottoes can be filled with ferns and vines that grow best in water, while at the top can be placed those plants that most enjoy heat and sunshine.

Do not locate the rock too near the house, for distance here adds

beauty to the view. Nature always hides her mossy and ferny nooks away in the depths of woods and trees. Make it look as natural as possible, never allowing any pieces of painted pottery or any of the other imitations of statuary or rock work, to be placed in or near it. Gather material for it yourself from the woods and rocky shores; old gnarled knotty roots of trees are an addition; all sorts of wild wood plants that grow in damp, dark places can be made to grow here if they can be kept damp enough. When one has any means of bringing water in pipes to the ground, it is an easy matter to manage this, and in most cases a fish pond can be arranged in the grotto. Where one cannot have water brought to the grounds, then it will be a better and more successful plan to plant only the vines and flowers that do not need much water.

Creeping Charlie, Kenilworth ivy and many other vines will grow in dry places, and several species of cactus will grow in dry, sandy soil. When plants are brought from the woods they should be transplanted in their native soil. Mosses, lichens, dwarf evergreens, squawberry vines, Jack in the pulpit, joy Virginia creeper, caladiums, coluses, acheranthes, and all other species of ferns will grow here. Those that grow best in damp and shade should be placed at the base, and such flowers as mignonette, pansy and wild columbine will grow up nearer the top, and so will nearly all geraniums. The brilliant yellow and scarlet nasturtiums, also crysanthemums, are also very beautiful. The latter are a brilliant purple, white or yellow.

The moneywort is a hardy little plant; the ice plant is particularly pretty with its leaves sparkling with dew drops, but is not very hardy, nor is the maurandia. The pretty little sedum and wandering Jew are also effective. Anything will grow in a rockery that will grow in the shade or shallow soil. Some of the plants and vines mentioned will not grow in the rockery if entirely shaded, and if it could be situated so that the sun would shine on it an hour or two each day, and the sun-loving plants placed on the sunny side, it would be an improvement. Many of these rockeries, particularly where there is a fish-pond, are placed out in the open grounds, and when the sun shines brightly, then the fishes dart in the shadow of the rocks.

ROSE JARS AND PILLOWS.

A good way to preserve rose leaves, and one which may be kept for twenty years in all its sweetness, is a scent or sweet jar. When the rose season comes in, gather from day to day the leaves from all varieties. The weather should be dry and sunny, and they should be gathered as

soon as the dew has dried off. Strip the petals from the calyx, throwing out those decayed. When a half peck has been collected take a porcelain bowl and in it place alternate layers of the leaves and fine table salt, letting the last layer be of salt, and cover with a plate that fits within the bowl. Let them remain there for 12 hours, then turn, stir and mix them each day for a week. When the entire mass appears moist, add three ounces of allspice to form the stock. Turn the mass thoroughly three more days, adding daily a quarter ounce each of allspice and ground cinnamon. Put the mixture into the ornamental jar in which it is to be kept, and add the following ingredients, all coarsely powdered: Cloves, cinnamon, nutmeg, mace, allspice, orange and lemon peel, anise seed and root each one ounce; black pepper, one quarter ounce; six grains of musk and the same of oil rose-geranium, lavender, rosemary or any essential oil preferred. Violets, orange flowers, myrtle leaves, clove pinks, jessamine, honeysuckle, mignonette, heliotrope and lemon verbena may all be added as they bloom, and from year to year, always preparing the rose leaves as directed. The jar must be frequently stirred and shaken and various perfumes and essential oils added as they are obtained. Never allow the mixture to freeze, and when it becomes dry, moisten with any of the scented waters. Keep the jar tightly closed for a month after mixing, then open whenever the perfume is desired, and it will soon permeate the entire house, filling it with a delicious odor like the perfume from a thousand flowers.

A favorite pillow, and one much cherished in olden times, was a "rose pillow." This is made by filling a case with dry rose leaves. It is fragrant, and the very thing for a genial nap when headache is the visitor to be entertained,

HOME-MADE RUGS AND CARPETS.

Rugs, quite as comfortable and almost equal in appearance to the much-admired knitted Brussels rugs, may be made as follows: Take bur-laps, canvas—or coffee sacks—and from them cut a foundation the size you wish your rug. Gather up all the bits of worsted ravelings, zephyrs, shreds of merinoes, flannel, etc.—no matter what the shade of color, provided it is woolen, and cut the flannel or merinoes in strips as narrow as will hold together. Roll these strips up into little tufts or bunches and tack firmly to the foundation, sewing on in alternate rows until your foundation is covered. Of course a great deal of taste may be displayed in the arrangement of the colors.

Another way to make a pretty rug is, by taking such scraps as you may have, in variety of woolen, or part woolen materials, delaines, alpacas,

merinoes, etc.—the larger flowered and more “old-fashioned” the better—cut in four or five inch squares, fold three-cornered, and with needle and thread gather up in form of a shell, and sew on in alternate rows on a firm foundation. These rugs are very beautiful, when made entirely of scraps of the different flowered Tycoon reps, that were so much in vogue for morning wrappers or dressing-gowns a few years ago. On a deep border made of Tycoon reps, the background of grey or brown, and the center made of flowers and leaves made of tiny shells of grey colors and green, it is especially pretty.

Still another way to make a pretty rug is as follows: Cut a foundation of nice burlaps the desired size, fringe to a depth of four inches on each edge, and make a deep border by sewing strips alternately of dark brown, deep blue, scarlet, and very pale blue “drag braid.” The braid of each color should be one-third of an inch or more apart, the outer edge of each row buttonholed to the canvas with pale salmon zephyr, and the inside edge with shaded green. Make an application center-piece, and fill the intervening space by working here and there in zephyr of some neutral tint, stars, geometrical figures, etc.

One can be crocheted in this way: Cut the rugs the same as for carpet, crochet a chain twelve stitches long, then crochet on both sides of the chain in double stitch, cut off the ball and tack on another color; crochet two rows around, cut off and sew on another color, two rows around, and so on until the rug is large enough. If the bright colors are mixed in with the dull ones, a yard at a time, it makes a spotted rug.

Handsome rugs can be made by using black and red knitting yarn, and crocheting, in Afghan stitch, three strips eight inches wide and three feet long; make one black stripe and two red ones; when finished take red zephyr and work a vine in cross-stitch embroidery the full length of the black stripe; use black zephyr and work a border pattern on each red stripe; now sew them all together and line the rug with burlaps. Fringe the two ends (or all around as preferred), using alternate colors.

Drawn Rugs—Take an oblong piece of burlaps and fasten it to the frame and draw a line all round the outside as near the edge as you desire to work; then draw a straight line from the middle of each side to the middle of each end, forming a diamond in the center, and quarter diamonds at each corner. Outline the outside of rug and center piece with three times round; suitable colors would be one scarlet between two of black, or some shade of yellow between dark blue or maroon; after that draw in different colors in stripes round each piece according to taste, having the center and corners correspond exactly, or the corners all alike. When the center is filled up except a small diamond, have that some bright, pretty color, and, if shaded, all the better; the

corner pieces should correspond also. If attention is paid to contrasting colors, the result is very fine, even if some are rather dull. Another is called "hit or miss." The border is generally shaded or drawn in, in stripes all round the rug, and the center is filled in with odds and ends of every color drawn in straight across one after another, without much regard to the arrangement, though it is best to have the brightest colors, like scarlet, pretty evenly distributed. Any pieces will do, that when drawn in will make a stripe two inches long; but do not have a stripe of one color more than six inches long in one place. This will work in many beautiful, bright bits that are good for nothing else. If sheared it will look more like velvet, but is pretty enough without.

Rag Carpets—When the rags are cut and wound, reel them, putting fifty threads around the reel in a skein. For yard wide carpets allow two skeins to the yard. If the rags are very fine allow a little more, say two or three threads in each skein. The rule for twenty-five yards, is one pound of cotton rags for one thread on each side of the stripe. Two pounds will make two threads on each side, and four threads require four pounds. Weigh the rags previous to coloring them, and then stripe according to weight. Observe the same rule for the plain stripe—if you want thirty threads you will need fifteen pounds. Wind your own stripes. Five ounces of warp and a trifle over one pound and a half of rags to the yard is the rule for a good firm rag carpet.

RUSTIC WORK.

FOR HOME DECORATION.

The lichens that cover the fallen limbs of trees, old dilapidated fences and the boulders scattered here and there through the woods, have a beauty peculiarly their own. Wooden brackets to which their lavender and gray ruffies are glued, adorn a room, serve many useful purposes, and are especially desirable to hold a pot of growing vines that will droop gracefully over and about them. The bracket may be made of half a barrel head (as it will be covered with the lichens) and sections of the hoops will do nicely for supports. Made in this way they are good enough for a veranda and will cost nothing except the trouble in making.

The boughs of some old trees are so crooked and curved as to resemble the antlers of deer, and when covered with lichens and draped with long gray moss are fine ornaments for an entrance hall or library. These are usually ancient hemlocks or juniper, and are found in damp localities. Many pretty things may be made of these mossy boughs

which will enliven our homes wonderfully during the winter—such as stands for dried grasses, pressed ferns and sumachs, hanging baskets for holding pots of living plants, or vases for dried leaves and flowers; and easels are lovely made of them, especially when supporting sketches of rural scenery.

The best way of collecting moss for decorating is to pull in large tufts, which on being brought to the house should be well shaken and spread upon the newspapers for twenty-four hours; then it should be again thoroughly shaken to free it from bits and insect population. If collected after a thaw its colors are much brighter and are retained for a longer time. Moss is of every hue between brown and emerald, shining and golden, and deep, dark, purple greens, and its shades both contrast and harmonize.

Plateaus of moss are lovely, and are made of green moss, ferns, etc., which may be kept growing the entire winter. Take a large waiter and in the center lay a looking-glass. Commence the border in the white sand and tiny pebbles, gradually working in the green moss, ferns, vines, etc., until the whole is covered except the center lake or glass. Here you can display to advantage delicate sea-shells, and a clump of ferns is very effective as a tiny island in the center. Sprinkle as often as necessary, and you will have a bright bit from the woods, even when, without, the snow is piled mountains high.

Rustic twigs or fagots crossed, with a gypsy kettle suspended from them; smooth sticks covered with tin-foil tied in the same way, and a little tray covered with the same foil, fastened at the bottom inside the sticks, make a pretty card basket—the first a pretty jewel case. Indian sweet grass baskets or trays give an odor of sweet clover to the atmosphere—a thing to be desired in the close, coal-heated rooms that many people in the city must breathe and live in.

Many have asked what could be done with the dead-looking Southern moss that so many Northerners are disappointed in. Put it in water and let it stand a day. This takes the dryness and harshness out of it after its long journey by mail. Then separate it so that it is in long sprays, each little one hanging down by itself; drape lightly over a chandelier, letting the long sprays hang down; or put over a picture frame, across the top, and let it hang long down the sides. In this stick autumn leaves carelessly, as if the wind had blown them there. You will be surprised to see how handsome this moss is when put up in this way. Moss brackets are made out of thin pine boards with the moss glued upon it.

Very handsome vases can be made by taking stiff pasteboard, and after cutting and sewing in the form desired, cover with the gray moss that grows on the roots of trees; if possible, trim the edges with small shells; then take long sprays of Southern moss, and to make it look

more finished, put a piece of stiff card-board in the vase; train up the moss so it covers the card-board, and then let the ends drop down to the sides of the vase. After this is done, sprinkle all thoroughly with glue water, and then with diamond dust.

The large fir cones set upright in a bed of moss, keeping the moss constantly wet and the cones sprinkled with grass seed, makes a beautiful spot of verdure when the snow is flying without. A basket of them may be arranged in the same way.

A gypsy kettle is a pretty ornament. Take a small three-sided piece of wood, insert three small round sticks, criss-cross them at the top and fasten; then take a small toy kettle and fasten to the top by a wire, any length you wish; cover the kettle and sticks with silver or gold foil; place a few sticks under the kettle to represent wood, and cover with the same.

Birch bark and rustic twigs make a pretty wall ornament in the shape of a portfolio or envelope, with the sides sloped towards the bottom—that is, narrower at the top. This, filled with ferns or leaves, is both rustic and uncommon. There are many things birch bark may be used for; it is a good material to paint on, and can be made into tiny books and painted in fern designs or tiny shells; anything that is “woodsey” looking is pretty on birch bark. The leaves of the book may be put between flat-folding shells and tied in with ribbon. A bird’s nest, a stump or an old log covered with lichens, mosses, sea weed are good subjects.

CIGAR ASH BOWL.

Materials: A piece of dark colored wood six inches in length and five inches in width, cones, acorns, etc., virgin cork, a small cocoanut cut in half, tin foil, glue, copal varnish.

The foundation must be a piece of oak or mahogany, thin and light. To this a sort of framework of four sticks of wood with the bark on, is placed at the edge all round. The half cocoanut is neatly lined with tin-foil, and a stick of wood split in half, also covered with foil, is glued across the top. Then the cork, cones, acorns and beechnuts must be tastefully glued on the foundation to form a pretty combination. The cocoanut shell must be glued to the center of the foundation. The virgin cork will furnish a rocky looking background for the cone work. If the cork cannot be obtained use knotty pieces of wood. When all is arranged and the glue is thoroughly hardened, the whole ornament is brushed over with varnish.

FERNS AND FLOWER STANDS.

A branchy little tree is necessary and the trunk must be four inches in diameter. Now saw it off smoothly about a foot from the first limb;

next saw all the limbs the right length and in such a manner as to make them all stand firmly upon any level surface—inverted, of course. Care must be taken to cause the whole weight to be equally shared by all the branches, or the stand will tilt over. Next have a nice smooth board, eighteen inches square, nailed strongly on the top of the trunk, which now gives it the appearance of a rustic table; a box also eighteen inches at the base and larger at the top, and as deep as you wish, is then placed on the stand; all may now be painted dark brown or green, or a bright red, to imitate a huge branch of coral; in any case, it may receive two coats of varnish, at least, so as to more fully resist the action of the weather; now decorate neatly with Southern moss, and plant your other woodland beauties in the box, and you have an invaluable addition to the summer-house or some other cosy nook. A successful idea is to place the stand in a vine-clad porch, with the basket suspended directly over it; a rustic tripod can be made according to above directions, and is more easily obtained by many.

A smaller rustic stand can be made by taking three hickory poles the required length, bend in the form desired, and fasten in the center; cover these with bits of moss, gray and green, fastening plenty of the Southern moss where the sticks cross each other and fasten, letting it hang down and a portion of it twining about the poles, but not enough to hide the other kinds of moss. Any kind of a dish can be set in the top, the outside covered with moss, and some nice plant inserted, and if the dish is large enough, put a few ferns about the center edge.

THE ART OF MODELING.

Given "the artistic talent," the ingredients required are clay, wax, plaster of Paris, pipeclay, whiting, putty, large and small cinders, sand of different colors, powdered fluor-spar, glass, oyster-shells, brick, slate, gums tragacanth, arabic and acacia, white and brown paper, card and millboard, starch, cork sheets and rasping; old bottle corks, leather chips, gutta percha, wood, paints, oils, varnishes, and water; moss, lichens, ferns, and grass; talcs, window and looking glass, muslin, net, chenille, carded wool, tow, wire, hay and straw, glue and cement.

The tools are brushes of various kinds; three or four brad-awls, a sharp penknife, chisels, hammer, and punches, scissors and pencils.

Ancient and modern cities, cathedrals, monuments and caves may be modeled in wood, cork, starch, paste, cinders, etc., on brown paper soaked in glue. When nearly dry they should be sprinkled with sand, powdered brick, slate, chopped lichens and moss, from a coarse pepper box, the various parts being then touched up with oil, water or varnish colors.

Form trees, if necessary, of wire covered with brown paper and moss glued on. When a cave is constructed in this way on a large scale, and

the interior is sprinkled with powdered fluor-spar or glass, the effect when lit up by candle-light at night is really fine. Stalactites may be represented by rough pieces of wood smeared with glue and sprinkled thickly with the powdered fluor-spar or glass.

To imitate pools of water, a bit of looking-glass may be glued on the stand or base, the edges concealed by paper glued on and covered with sand, or a border of chopped moss to imitate grass.

In constructing models of cork, trees should be formed by transfixing short pieces of chenille with fine wire and sticking them into the cork.

Starch paste, used in nearly all forms of modeling, is made by soaking gum tragacanth in water; when soft, mix in powdered starch to the proper consistence; a little powdered white sugar improves it. This is the composition used by confectioners for modeling the various ornaments on cakes, etc.

Modeling with clay, plaster of Paris, wax, and other kindred material, requires a pattern, such as a statue, a fruit, or flower.

If the model is desired to be white, as a church, cross, statue, or fence, coat with thin plaster and dust with burnt alum and frosting.

For imitating stone, cover with the composition for sanding roofs, and dress with crushed rock or colored sands.

RURAL PICTURES.

Procure a wooden box of convenient size; eighteen inches long, twelve and one-half inches in width and nine one-half inches in depth is a good size. Turn it on its side, and line it with pale blue tissue paper, first the sides, then the top and back, all in one piece. Do not press it into the corners, but let it be loose or "rounding." Mucilage is best for putting it on.

For clouds use, in the dark parts, colored cotton, pulled into loose, feathery pieces. The soft white clouds, of white cotton, pulled very thin, and put on with the least touch of paste.

For a foundation use fine shavings, such as confectioners use to pack sugar toys in; although sea-grass, moss, hair, or anything of that kind, will do as well. Pile it into the box until you have it about three inches high in front, getting higher toward the back, until it is half way up the box. Cover this with common brown wrapping paper, gluing it down on every side so that none of the shavings can escape. By leaving the front to be fastened down last, you can regulate it by taking out a little in one place, and putting it in another. Press down the brown paper in places to form an uneven surface. Cover this with moss which has previously been dried, leaving uncovered any space where you wish water to appear.

To form distant mountains, cut cardboard in pointed pieces, shading with small, thin pieces of bark

Distant hills of light bark.

Forests of fern-fronds.

Water is formed of light blue tissue paper, crushed very much in the hand and partly straightened out. Paint with mucilage, place on it bits of white and blue flake frosting, and dust with diamond frosting. If a large sheet of water is desired, such as a distant view of the ocean, it must be placed at the back of the box. Ships can be placed upon it; for these, scrap pictures are nicer than anything you can make. They should be "stumped out," that is without any margin. Little sail boats are made of tiny pieces of cork and white paper sails.

A stream is made of a narrow strip of blue paper, dusted with frosting. It can flow from distant mountains, widening and becoming more distinct as it comes nearer, and where it appears to flow over the rocks in cascades, a little plaster gives it a foamy appearance. A little rustic bridge can cross the stream in the foreground. It is made of a piece of bark with a hand-rail of spruce.

You can make a ruined stone wall of putty, marked off into irregular squares like stone; paint with glue, and dust with coarse sand. Cinders are also a most effective material, especially the rough porous blocks, from anthracite coal. Select small ones, clean them from dirt, and build up with glue.

After all is finished, paint with thick mucilage of white glue, and dust with sand, powdered bricks, slate, lichens, and moss, using coarse pieces, in some parts, and fine in others. Touch certain parts with gum water and powder colors.

German dyed moss is pretty for this work, and can be bought in packages, green, red, and brown, and is nice to use with our native mosses; but is too vivid in color to use alone.

COTTAGES AND LANDSCAPES.

It will be best to begin with only simple designs, and after some practice you can attempt more elaborate ones. A rustic cottage can be made of thin, dark colored card-boards; the front and back should be about two inches in width, the sides one inch; mark it out with a lead pencil all in one piece, sloping the front and back pieces for the roof.

Mark out a door in the center of the front with a window on each side; cut the windows entirely out and glue in the space white cape net, and behind the net white mica or thin glass; cut the door entirely through on one side and on top, and on the other side cut it half through from the inside, enough to bend it outward, so that it will appear a little way open; cut the corners of the house also half through the card and bend it round, making the seam come in the back.

Cut the roof of proper size, glue it on, and taking the tiny scales of a very small cone, glue them on in neat rows until the roof is covered;

paint the rest of the cottage with glue, and dust with coarse sand; glue on the chimney and the cottage is finished. You can glue moss on it to imitate vines if you wish. If a log cabin is desired, glue on tiny twigs instead of using the sand.

Very pretty cottages and villas can be made of white Bristol board with verandas and Venetian blinds, and picket fences can easily be cut from it. Castles can be formed of cigar box lids; for turrets, use the long round boxes, such as druggists use for adhesive plaster; cut the tracery of the windows carefully out and glue in red mica, which will be a beautiful imitation of stained glass.

If for a bracket, lay out the grounds by using the greenest moss for grass plats; sand the walks and border with pebbles. On one side put a spreading tree, with rustic tea-table and chairs under it; on the other an old-fashioned well and sweep, with the "old oaken bucket," etc.

Build a rustic fence two inches high around the edge of the bracket, making a gate in the center.

Winter pictures are lovely as companion pictures to the summer scenes; in these the clouds must be made of dark stone colored cotton to imitate the dull leaden hue of a winter sky. Snow is formed of fine French plaster mixed with diamond frosting. All trees and shrubs must be crystalized with a solution of alum; thread also crystalized will form pretty icicles. Ice can be formed by placing a piece of clear glass over light blue paper, and gumming on pieces of blue and white flake frosting. Little scrap figures in the act of skating or sleighing will be suitable for this work.

It will be best for the first piece of work to copy from some pretty picture, but after some practice any favorite song or poem may be illustrated. A lovely bit of landscape seen in the "long ago." Or those who are far away from the home of their childhood can copy it faithfully from memory, just as they remember to have seen it last. When the picture is finished, a neat frame with glass must be fitted to the box. A rustic frame is most suitable.

SCRAP BOOKS.

FOR PICTURES AND PAINTINGS.

These can be made of linen or cambric leaves, sewed between heavy pasteboard covers, and ornamented in any way to please the fancy. The edges of the leaves should be pinked with a very small pinking-iron. In these can be fastened sketches, wood-cuts from papers, engravings, embossed pictures, decalcomanie or scrap-book pictures.

Old ledgers make very good ones when only wood-cuts or common pictures are used.

It is pleasant to have a dainty receptacle for one's belongings, and those who are at all proficient in hand painting can have a fine opportunity to exercise their skill and taste. There are many pretty ways for making them: Take two thin, beveled boards, twenty-seven by eighteen, sandpaper them to perfect smoothness and paint them black; put near the edge a border of small ivy leaves (first pressed or ironed) gummed on as flat as possible, and on the raised part or center fasten firmly a spray of bright-colored autumn leaves. This must then be varnished two or three times, which will make a perfectly smooth surface; holes must be bored for ribbons to tie the back and front. In lieu of the leaves may be used bright scrap borders, and pictures for the center. This will make a handsome, yet economical, portfolio for either pictures or music. There are so many designs, borders and pictures now for sale, that when one has any artistic taste or can blend colors suitably, they can give almost the effect of painting.

Heavy pasteboard can be covered with gray crash toweling, mummy cloth or Java canvas, bound around the edges with leather, braid or ribbon. Monograms, initials, grotesque or fancy patterns, can be worked in the center, or flowers or figures may be appliqued on. The edges may in this case be bound with velvet, and a border of it feather-stitched near the edge. The inside and pockets may be made of corresponding colors in serviceable material—of scarlet worsted canvas, worked in a border of gold flosselle, and an initial of the same gold color worked in the center, edges bound with black velvet, pockets and linings of scarlet merino, and the backs tied with gold cord and tassels. Enameled cloth makes nice portfolios, and gray and reddish brown form a pretty combination by cutting out the gray in some pretty design, and showing the scarlet beneath. White holly wood or ebony cut out in fret-work designs and lined with velvet, makes an elegant receptacle for small paintings and sketches. If suitable boards can be obtained and painted a dead, heavy white, relieved on the corners by gilding, and ornamented with delicate French pictures, the whole highly varnished until it looks like enameling, and lined with silk, it will be found a very desirable parlor ornament.

FAMILY REGISTERS.

Nearly all have their portfolios and scrap-books, but how many of us have a family register? The family chronicles have mostly been confined to the mere entry of the births, marriages and deaths of one section of a family only, within the covers of a family Bible. But the idea is to keep, not only these events, but every item of interest and importance in the history of the whole family connection.

This could be kept by one branch of the family with but little trouble, if all, when they found anything interesting, would but send it on to the keeper of the book. Such a book, when filled, would be extremely interesting to be handed down as an heirloom from one generation to another.

Has it never occurred to you, that as one by one our friends and relatives pass away, but little is remembered of their past lives and histories.

The keeping of such family registers would bring before the minds of the survivors of a family the events of deepest interest in their family's history—events that would point great lessons, and prepare the feet of the traveler still journeying through life, to tread more securely; to beware the rough places trod by his ancestors, and perhaps serve as an incentive to climb still higher. The leaves could be interspersed with family pictures, sketches and souvenirs of the family history.

SEA-WEED SPECIMENS.

PREPARING AND MOUNTING THEM.

In order to preserve anything of their natural beauty, great care is requisite. The specimens must be taken from the water, or from the beach where the tide may have left them, as fresh as possible, before they have been dashed about much by the waves; or water-soaked, by repeated wetting and drying; or eaten into holes by shrimps and small crustacea of the shore. The water should be gently, but firmly, squeezed from them, and they should then be wrapped in cloths provided for the purpose. In this state they may be carried home, where they may immediately be spread, or if desirable, taken out and dried, in which state they will keep for a long time for future treatment.

When they are to be spread, they must be placed in a somewhat deep dish, half full of water, in which they can be thoroughly cleared of sand and all adhering substances, and prepared for spreading. They are then to be transferred to a shallow plate large enough to spread them in, the stems disentangled, and the whole plant placed in the position which best displays its peculiar structure or its points of interest. It is best to use salt water for these purposes, if it can be had, since fresh water sometimes has an injurious effect upon them. If, however, salt water is not at hand, the fresh will answer for all ordinary demands. Some of the most delicate algæ are said to be not only injured, but broken up and dissolved by it; but none of the ordinary species have their beauty in any degree impaired by being spread in fresh water, as is proven by long experience.

When duly spread, all redundant or interfering branches should be lopped off, as the growth is sometimes very thick, and a branch cannot always be made to lie flat in its place. When this has been done, and the best shape given to the plant, it is to be transferred to paper. For this purpose, pieces of firm drawing paper, not too thick, must be provided. It is best to have them cut to suitable sizes, and in readiness for use. A paper of sufficient size to take the whole plant, and to have a suitable margin, is next to be quietly slipped under the specimen as it lies expanded in the water, and it may then be lifted by one end gently and carefully from the dish. Care must be taken that the branches, of which the lower and larger will generally come first, are in place on the paper as it leaves the water, and each of the others as its turn comes, till the whole specimen is displayed upon the paper very nearly as it was when in the water. If the parts of the specimen fall over one another in leaving the water, they may be restored to their positions by the aid of a camel's hair pencil and a smooth little point of wood or bone. After this comes a still more critical piece of work. The specimen, if a delicate one, will have the fringes of fine fibres, which look so beautiful in the water, all run together upon the paper in an undistinguishable mass, along the branch. These must now be picked out with a needle, while a little water remains upon the paper to facilitate the movement of them. At length, the whole specimen, with all its branches in place, all its delicate structure brought to view, and all its fine fringes displayed, or, if a full leaf, with its edges carefully laid in plaits, has received its last touches from some light and tasteful hand, and is ready for preservation. It may then be placed upon a sloping surface to drain off the superfluous water before it is placed in the press.

When sufficiently free from moisture, a number of specimens—the gathering, perhaps, of a single day—may be pressed at once. The first is to be placed upon a flat board of convenient size, a piece of muslin spread smoothly over it, two or three thicknesses of absorbing paper, smoothly laid above and below it; another specimen is then to be placed above it, to be followed by the same round of muslin and paper—till all have been put in place. The use of the muslin is to prevent the specimen from adhering to the paper above it, in which case it would probably be torn to pieces when the covering paper is removed.

The whole mass should then be covered with another smooth and strong board and subjected to heavy pressure. After two or three days the specimens should be examined, dry cloths spread over them, and all wrinkles in the paper, so far as possible be removed, and the plants returned to the press till the papers are thoroughly dry; since, if removed from it while yet damp, they will dry irregularly, and cannot again be readily smoothed. On each specimen, the name, date and locality should be written.

There are various ways of arranging sea-weed. You may gum the specimens in a scrap-book, or insert them in by cutting four slits in the page at each corner. They look well arranged gracefully around photographs, especially if small shells are added. This should be encircled by a gilt frame and a glass placed over the picture to preserve it. An album of views of seaside resorts is very pretty when each picture is set in a frame of sea-weeds. Paper lamp shades look pretty ornamented with sea-weeds gummed in the divisions.

To preserve the sea-weed, especially the coarser kinds, after they are cleaned and pressed, brush them over with spirits of turpentine, in which two or three lumps of gum mastic have been dissolved by shaking in a warm place; two-thirds of a small phial is the proper proportion.

FOR ALBUMS, LYRES AND CROSSES.

Materials: Two scallop shells, half a yard of ribbon, No. 4, eight tiny colored pictures, moss and white note paper. Drill small holes in the shells to fasten them together. Cut the paper in leaves, the size of the shells; notch the edges. Put a picture on one upper corner of each leaf. Paste a different kind on each leaf. To fasten the leaves in the shells, put the ribbon across the center and tie in a bow at the back of the shells.

A lyre fashioned of sea-moss makes a lovely ornament for a bracket or the wall, and is made in this way: Take a piece of white silk and cover a square of pasteboard as large as you wish the ornament to be. Break a knitting needle in two pieces: with a file smooth the broken end of one piece, and place it horizontally across the board, a little above the center. Now take five short knitting needles, place them perpendicularly across the board, about one-eighth of an inch apart, allowing the upper parts to extend one inch above the horizontal needle, and fasten to the board with a stitch at the top and bottom of each needle or with a little mucilage. This forms the cross-bar and strings of the lyre. For the frame, arrange the moss around the strings in form of a lyre. Put the darkest mosses at the bottom, close together, and shade off to the lightest colors as you near the top. Set this in a deep frame, such as are used for wax flowers, cover with glass, and you will have an ornament rare and beautiful. In forming the lyre it is not necessary to float the weed in water, as it would not be handled as the album would. A little mucilage fastening it to the board here and there will do as well. Gold-colored silk is sometimes used instead of the needles. It is not so much trouble, and is very pretty. Crosses, wreaths and many other fancy knickknacks may be made on these same principles, according to the taste of the person.

Sea-weed and mosses can be made into pictures for albums or for framing, by drawing a cross, and covering it with white glue; then sprinkling on it fine pieces of pearl and grouping mosses at the bottom for a base.

SHELLS.

COLORING AND ETCHING.

Shells may be cleaned by pouring over them strong lye, made by boiling ashes and allowing it to settle. Pour the lye over the shells and boil them six or seven hours, or longer, if they are large; then soak and wash often in fresh water.

To color shells: Dissolve a little lac dye in a solution of chloride of tin, and, having made the shells thoroughly clean, dip them in this preparation until they are of the desired color. The dye should be just boiled and then allowed to stand and settle.

The etching of shells is done by means of acids. The parts not to be acted upon must be protected by a so-called etching ground, which consists of a thin layer of varnish blackened in a flame, so as to see plainly the figures afterward drawn out. Be careful, when doing this, to make a clear drawing or writing, in which the shell is exposed at the bottom of every line, as any remaining varnish would protect those parts, and the writing would not be brought out. The acid, either strong acetic, diluted nitric, or muriatic, is then applied, and, when its action is sufficient, it is washed off with water; the varnish is rubbed off with turpentine or alcohol, when the drawing or lettering will appear and look as if cut in with an engraver's tool. The design may also be drawn with varnish on the shell by means of a fine brush; then the acid will dissolve the surface around the lines drawn, and the writing will appear in relief, the letters being elevated in place of being sunk in, as by the former process. The latter is the most common way in which these shells are treated. This method is applied to many other objects; all that is wanted being a liquid dissolving the material to be acted upon, with a varnish to protect some parts from its action.

SHELL FLOWERS.

Groups of artificial flowers may be made with shells of a common kind. Some are made simply of white, buff, or pink tinted shells of the common kind, so abundant on many coasts, and which resemble somewhat the nails of the fingers. These shells can also be purchased in any quantity, at the stores where articles for fancy work are sold. Other shells are painted entirely, or in stripes.

Most of the flowers are made by means of a cement in the first place. Melt to a moderate consistency a quantity of gum tragacanth and a little alum; mix this into a thick paste with plaster of Paris and a small piece of sugar of lead. Make a ball of this the shape of an orange—

that is, a flattened round—and about a third the size of an orange. Let this nearly dry; then take a stiff, strong wire, long enough for a flower stem, wind it round with a strip of green tissue paper, half an inch wide; thrust it into the ball of cement upon which the flower is to be constructed; place the wire with the cement at the top in a tumbler or vase long enough to hold it comfortably, first taking a stout card, larger than the mouth of the bottle or vase, with a hole cut in it just the size to admit the wire stem easily, and placing it over the tumbler. This keeps the work steady.

Set in the shells according to the flower to be represented, and let it remain untouched until the flower is quite dry. Then take a few short leaves with the stalks cut off and wires removed, and gum them to the back of the flower so that they may project all around partially.

When a sufficient number of flowers are made, take a pretty wicker basket, line it with green tissue paper and fill it with the cement. When this is nearly dry, stick the flowers in it, and place sufficient leaves about them. The basket should be so well filled as to entirely conceal the cement. Do not move it until the cement is quite dry. The leaves used are the ordinary muslin ones, such as are employed for bonnets.

To make a rose, dip the shells into a strong mixture of powdered carmine and liquid gum. Let them dry. They ought to be of one uniform deep crimson. Put three together in the center of the cement, folded one over another as closely as possible, to form the heart. Place a row around these, also, closely, and so on, row after row, each shell slightly overlapping the other, till the cement is completely filled and the flower finished. The shells are placed lengthwise on end. Add some leaves all round the flowers, which are to be fixed on at the under part of the cement, covering it at the bottom completely. The shells that form the rose are about half an inch long.

To make a rosebud, choose shells at least half as large again; fold them over in the same way in the center and close the succeeding shells closely around them; also, instead of placing the shells in the cement upright, arrange them lengthwise and put a large rosebud calyx on the stalk after the cement is quite dry. The center of cement for a rosebud is very much smaller than for a rose, not being quite a quarter of the size.

For a China aster, the small white transparent shells are used, the center being made as small as possible. In the center they are arranged as closely as it is possible to get them. They are all upright, and toward the edge inclining to radiate outward, slightly. When the cement is quite dry, charge a small camel-hair brush with carmine and gum, and lightly variegate the flowers here and there.

For a ranunculus, shape a ball of cement the proper size; then take the same kind of shells as for the rose, but rather smaller. Paint them

well with a bright yellow; set them into the cement as the rose was set, only very much closer together, each one lapping over the other as close as it is possible to make them; continue like this for some rows, then set in the rest gradually, more and more open, the last two rows radiating outward a little. Dip a brush in carmine and lightly mark the tips of the shells to give them an irregular, jagged appearance.

All of the garden favorites may be made in the same way, by taking the cement for a foundation and forming the flowers as nearly as possible like the natural blossom, painting it with the proper colors and copying faithfully any peculiar markings. When finished they may be arranged into a wreath or bouquet, and framed if the maker wishes, although the basket is prettiest.

SHEETING WAX.

Take two cakes of the best white wax and melt slowly in an earthen vessel; when melted stir in a large teaspoonful of balsam of fir, and a finger-length of "silver white," such as comes in tubes for oil painting, squeezing it from the tube into the melted wax. Have a basin of clean, warm soapsuds at hand and a plate of clean, smooth glass, which should be in the soapsuds for some time, as should the small ladle or spoon for throwing the melted wax gently over the glass plate for sheeting. Another way is to melt the wax, using several cakes of pure white in a vessel of hot water, adding balsam of fir and "silver white" in proportion to quantity; keep a junk bottle ready in a basin of warm soapsuds; when the wax is ready dip your bottle, holding it by the neck, quickly into the wax, up to its shoulder; withdraw it quickly, and when the coating hardens, slit it from top to bottom, and a fine sheet of wax will slide off. As the wax cools in the vessel you will obtain thicker sheets; then melt again.

SKELETONIZED LEAVES.

The first step in the process is the gathering of the leaves, which is best accomplished during the months of June and July, as at this season they are in the most perfect condition. Still there are some varieties which must, of course, be collected at other periods, and the seed vessels and those blossoms and other parts of the plant, which are used to make variety, must be gathered at the time when they are in the proper condition. As these collections are made the leaves should be at once

laid between the leaves of a book, and, as soon as possible after, subjected to a certain amount of pressure.

A large number of leaves should be gathered in preference to a few, and care must be taken to select those that are quite perfect, as, unless the specimens are perfect, the result will be unsatisfactory; indeed such care is necessary in this particular, that even a scratch or broken edge, or a blotch or small perforation will render the skeleton imperfect. The leaves must also be well matured, and they should be picked from the lower part of the branch, not at the top where they are not perfectly developed. Notice, too, where from the effects of the sun or wind the edges are curled or otherwise imperfect, as those that have a tough or leathery texture will not answer. A good plan for determining the state of the leaf is to hold it up to the light, when a defect is very readily seen.

Evergreens are good and may be picked late in the autumn, though due regard must be had to the age of the leaf. It is almost impossible to give a list of leaves available for this purpose, as the number is legion, but here are a few: All poplar leaves may be said to be easy to press, the silver poplar especially so, the aspen also; the apple and pear of the orchard, and various vines. The willow, maple and crab-apple must be gathered young and carefully mascerated. The camelia, orange, lemon, arbutus, wisteria and some rose leaves form a fine collection; also lilac, holly and honeysuckle. Various seed vessels are extremely beautiful and easily prepared, but they must be treated by themselves. Scotch grass, ferns, etc., when bleached, are lovely.

The collection of the various specimens having been made, next proceed to mascerate the leaves by placing them in an open vessel, a tub or any other convenient receptacle, covering several inches above the leaves with rain water, and placing in the open air and full sunlight. Place a pane of glass over them, with a weight sufficient to keep them well down in the water, the loss of which by evaporation must be made up by adding a new supply from time to time as required. In about two weeks they may be examined, and if any are found soft and pulpy these must be removed. After this, those that remain should be examined once or twice a week, removing the soft ones each time and proceeding to cleanse them. This is the most unpleasant part of the entire operation, inasmuch as when the water is disturbed, the odor of decaying vegetable matter is most unpleasant, but it is well worth all the disagreeable part of the experiment to possess in the end a collection of the gossamer leaves. After arriving at this stage of the proceedings, the finding the leaf in the pulpy condition, it is to be removed to a vessel or basin of clear water, which should be done most carefully to prevent breaking or marring them. To accomplish this slip a card beneath the leaf, and cause it to float upon it, when it may be easily rested upon

the card and removed. Then, when immersed in the basin of clean water, it will float off uninjured.

The cleansing part of the operation now commences, for which two or three brushes and a sharp-pointed knife are necessary; a soft but thick camel's-hair brush, a stiff bristle brush and a tooth-brush; a leaf is floated upon a piece of glass, then with a soft brush gently passed over the surface, all the pulp is removed; aiding the brushing with a carefully poured stream of water. Slip the leaf again into the water, turn it, and again float upon the glass, cleaning the opposite side in the same manner. The green surface must be entirely removed until nothing but the skeleton of fibrous veins remain. If this is not accomplished by using the soft brush, the stiffer one, or the tooth-brush must be applied. The motion used in cleaning must not be a sweeping one, but rather a downward tapping. As the leaves are cleaned they must be immersed in another basin of clear water, and left until the remainder are all cleansed; then they should be bleached as soon as possible, which is done in various ways. The best, perhaps, is a solution of chloride of lime, and immersing them for a day or two in a covered glass dish, placed in a dark closet, covering closely with a folded towel.

The solution of chloride of lime is made with one tablespoonful of chloride of lime in a quart of water, adding a few grains of citric acid, shaking well until entirely dissolved, then decanting the clear liquid and bottling for use. After bleaching the leaves they should be placed in a vessel of clear, cool water for twenty-four hours, floated off upon a card and turned over upon a soft napkin, gently pressed with some old, soft linen until all moisture is absorbed, and then curled gracefully or pressed between the leaves of an old book, under pressure.

They are now sufficiently strong to bear handling with ordinary care, and can be arranged to suit the taste either on a stand, under a glass shade or in a deep recess frame. Leaves containing tannin, such as the oak, hazel, and many others, should never be placed with others. Holly leaves are beautiful, but must be also prepared alone, on account of the spines. Ferns and fine grasses are very difficult to arrange as their feathery fronds are liable to curl, and must be most carefully coaxed into position. The best method to accomplish this is to float the leaves off upon a card; then while damp, with a needle and camel's-hair brush arrange each tiny leaflet, then lay them under folds of soft paper, pressing gently upon the surface to extract the moisture, then lay each card between sheets of tissue paper, place newspaper over and under, and place under weights. This is a good method of drying any fine leaves.

SPATTER WORK.

In selecting ferns for this beautiful work, take the narrow and deeply-cleft leaves. You will want all sizes, but more small ones. In pressing, do not have them all straight; bend them in various forms—that is, drooping and many little graceful ways.

Take a large board; it must be very smooth, soft and light; put strips across the back that it may not warp. A fine wire sieve made round. The frame of this is six inches in diameter, one inch and three-fourths in depth. Fine wire gauze like a flour sieve is set three-fourths of an inch from one edge which is the top. The handle is set in the top, sloping down; is five and one-fourth inches long, one-half inch in diameter where it is set and one inch at the other end. Two dozen papers of fine needles will be none too many for a large picture; a horseshoe magnet to pick up falling needles, and a very stiff tooth-brush.

To Make a Cross—Tack your bristol-board smoothly on your lap-board, lay the cross pattern on the paper and slightly outline with a pencil; take off the pattern and lay on the ferns and vines as you wish them to be seen on the cross; put on the pattern cross, and pin very smoothly. A narrow strip should be cut from the right side of the pattern, the whole length, under the right arm and the end also under the left arm. Put on the shadows with the rest of the pattern, and be sure there is not the slightest space between. Put more ferns on the pattern with ends projecting over.

A descending dove with a fine branch in the mouth is a great addition. Take some dove picture, cut the wings close to the body, then pin all on, spatter; when a little dark take off the lower wing, spatter; then the upper, spatter; then the body, spatter; then the branch; small birds and angels are pretty among the ferns.

Pin each tiny cleft down, or the dampness will curl your leaves and spoil your picture. When all this is done, take a saucer a little more than half full of hot water, rub your India ink in the water until as thick as thin cream; place a newspaper beside you; dip your brush very lightly in the ink and spatter first upon the paper, and when the ink is most rubbed off the sieve, spatter your picture. Do not be discouraged if you do not see it grow black for many minutes, it will be all the nicer; continue rubbing your brush on the sieve until it is perfectly clean. Your best spatters are when you see no ink on the sieve.

After the leaves you put on last are sufficiently black, take off one at a time and put immediately in pans for future use. Spatter the removal

of each leaf. Take off your shadows, one at a time, spatter. When all shadows and outside leaves are off, and you have spattered last, take off the cross, pin down the leaves that were under the pattern, spatter till dark enough; then take all off and spatter over the whole. Keep the upper part of cross light. All leaves, etc., intended to be light, must be left on till the last. The base of the cross should be very dark. Look at the inside of your sieve often, that spray may not form drops and blot your work. If you should blot it, or find large spatters, tear off a small piece of blotting paper, dampen it, and touch the blot lightly till all soaked up.

An Anchor is pretty with birds among the ferns. Also a harp, with cupids, birds, etc.

Spatterwork can be made as fine as an engraving, and with care, patience and good taste a beautiful picture can be produced. The work when once commenced should never be left till completed. The leaves will curl up after being dampened and the ink spoils in a few hours.

To Make a Screen for Fire Place—First have the frame the right size for the chimney, and then cover it with white domestic. Do the spatterwork on coarse white Swiss, and then stretch it tightly over the frame you have made. A pretty design is a scroll, surrounded with leaves, clusters of grapes, etc., arranged according to the artistic taste of the maker. Have little bunches of leaves and grapes in the four corners. The effect of this on Swiss is beautiful.

For the Photographic Method—Cover a sheet of paper with a weak solution of salt in water and some white of an egg well beaten; after it is dry, take it into a dark room, and with a tuft of cotton pass over it a solution of nitrate of silver (fifty grains to an ounce of water); dry it in the dark, and the chloride of silver formed on its surface will receive the impression. Then arrange your ferns between two plates of glass, and cut the paper to the same size as the glass plates; place it under them and expose to the sun in the same way as a photographer prints a portrait. Watch it until dark enough, and before removing the paper from the glass take it into a dark room. Here place the picture in a solution of hyposulphite of soda, which will dissolve the chloride of silver, but leave the decomposed material (finely divided black silver), which forms the black background, while the shadows of the leaves will be white.

SUMMER HINTS.

THE ART OF KEEPING COOL.

It is not by fretting or worrying or plying the fan that we can keep cool, but by taking up our work, doing it bravely and cheerily, with as little fuss as possible. "Take time by the forelock" and rise early, getting as much done as possible before the heat of the day. Never do any work after dinner; if it cannot be done in the forenoon, let it go until the next day. You will live just as long and the family be as comfortable.

It is a mistake to keep the house close as a cell all day, lest the sun's rays should enter it. Pure air must be allowed to circulate through the house, and this is of importance in keeping the body cool. Throw the blinds and windows open very early in the morning and keep them so until the dew has dried off; then close them tightly, and the rooms will remain quite comfortable until evening, when the blinds can again be thrown open to admit the cool evening breeze.

Drinking large draughts of ice-water when the body is heated, or partaking too freely of food or ices, should be carefully avoided. Bathing when heated or in excessive perspiration is a good cause for illness; but an ammonia or salt water bath once a day—but not directly after a meal—is not only a luxury but a positive necessity.

Also we should be careful in the food we eat; very little meat is desirable, but fish, lamb, chickens and all white fleshed fowls are in season; also, all kinds of vegetables and fruits. Berries as well as stoned fruits can be eaten in moderation. Much is said against the unhealthfulness of cucumbers and watermelons; the first can be eaten without discomfort if allowed to stand a few minutes in salt and water, then poured off and vinegar put in its place. Watermelons can be eaten, if fresh and thoroughly ripe. Iced tea and coffee are very desirable; as they act as tonics upon the system. Only enough should be cooked to be eaten the same day, for even if put in an ice box it will taste stale. All animal food should be eaten of sparingly; milk and fruit, bread and vegetables, ice cream (which now can be bought at a small cost), iced fruit, oatmeal, hard boiled eggs served in vinegar and salt, which have lately been pronounced by medical authority more digestible than soft boiled eggs; ham sandwiches, dried and canned meats, jellies, fresh crackers and dried fish—all of these are good for summer meals, or for picnic lunches.

Why do not people when traveling make up their own lunches, instead of depending upon hotels or the railroad stations, and then instead of being half starved or getting a headache with their hastily

bolted food, they could travel comfortably to the end of their journey? One can make their lemonade easily by rolling the lemons until soft, slicing them very thin and packing in sugar in a deep-mouthed bottle. All that would be necessary to have a glass of delicious lemonade is to take out a little of the lemon and juice in a glass, fill with ice water and you will have a different mixture from the compound of acid and water served out at stations and refreshment stands. Tea can be made by taking a quantity and pouring a little more hot water than enough to cover, over it. Then put in a glass case and fill up with hot water and allow it to stand till needed. A very little of this in a cup of ice water will make delicious tea, and serve as an admirable tonic when weary and half sick. Crackers with raisins or figs are good substitutes when fresh fruit cannot be bought. Pine-apple sliced and left to stand a few hours, with sugar sprinkled over it, makes a fine dessert.

Excessive heat is much like excessive cold, both will produce bad effects upon the physical system, but bad management oftener produces suffering and disease. Frequent bathing of the whole body is very essential, yet if it is not rightly administered it may produce disease. A bath before retiring or at rising can never be out of place. Going in swimming or bathing while in excessive perspiration is also a frequent cause of illness. Salt water bathing is highly recommended, but a daily bath is a decided luxury if not taken directly after a meal.

Drinking large quantities of ice water when the body is greatly heated, or partaking too freely of ices or stimulating drinks, should be carefully avoided. Iced tea and coffee are very desirable as a drink, as they act as a tonic on the system and are better than iced water. Ice is a luxury in warm weather, and is really quite essential, and ought to be obtainable by every family under the simple and economical method of storing now introduced. A small piece of ice will keep a long time if it is wrapped in three or four thicknesses of woolen cloth and kept in a cool place.

We should be careful to keep the stomach in good order—free from acidity, which is often the cause of inflammation. A little soda water taken after a full meal, will often prove an antidote to this trouble. If you cannot obtain it at the druggist's in the form of effervescence, you can take a half teaspoonful of common baking soda dissolved in cold water and drink it.

The frequent changing and airing of all under-clothing and bedding is also very conducive to good health. When the sun shines out clear and bright, but not hot, and there is a gentle breeze, bring out the beds and pillows, place them on a clothes line, beat them strongly and let them remain a few hours, and you will be charmed with the elasticity of both pillows and mattresses. Children's beds especially need to be aired in this manner if you would have their sleep refreshing. Every room that is occupied in the house should be well ventilated daily.

The kitchen sink-drains and cellar should be well attended to. Clean out the drains and sprinkle well with a strong solution of copperas water; place chloride of lime in earthen dishes and set them on the cellar, bottom in some out of the way corner where it will not get disturbed. Chloride of lime and copperas are both good disinfectants. At this season of the year the old saw, "an ounce of prevention is worth a pound of cure," should strike each one of us very forcibly, and we should act accordingly.

Among other annoyances in the summer are flies. A few branches of elderbush if hung in the room is said to keep flies out, for they shun it as we would a pestilence. Keep the dining-room free from crumbs or eatables only when meals are in progress, and every morning darken the room, except one window, and drive the flies out through the light aperture. A good "fly sweeper" can be made by taking wrapping paper, cutting it up into small strips, narrow but long, and tying one end of the paper strips to the end of a broom handle. A vigorous use of this will soon clear a room of flies.

Mosquitoes can be got rid of in rooms by the smoke of insect-powder burnt on a hot shovel. When it is not easy to get fire, put a bit of gum-camphor on a shovel, light and the gum will catch as quickly as alcohol; then sprinkle a tablespoonful of insect-powder (pyrethrum) on the flame, let it take fire and blow out the blaze, close the windows and let the smoke rise for five minutes. It will not injure walls or furniture and does not harm human beings, though obnoxious to insects. Hanging a cloth on which a teaspoonful of carbolic acid is poured, at the head of the bed, will keep mosquitoes away, and many have repeatedly gained a good night's sleep by this means when others failed. Take care to place the cloth or sponge so that there is no danger of touching it with the face or hands in the night, as the acid burns like caustic.

A wash of fifteen or twenty drops of common carbolic acid in a half-pint of water will immediately relieve the smart of mosquito bites, hives, prickly heat and all irritations of the skin common in summer. As the strength of carbolic acid commonly sold varies, the dilution should be tested before using by wetting a small spot of skin. If it causes any burning in a moment or so, it is too strong and more water must be added.

A Large Sponge hung in the room at night or in the day time, if it can be, behind a convenient screen, and kept constantly wet, will greatly assist in keeping a room cold, or a wet cloth hung in the window over the blind will cool the room as if a shower had fallen; all know how fresh water sprinkled on the pavement in front of the windows and doors will freshen the hot, dry air.

In Tropical Countries, where ice is almost unknown, the natives cool

their drinking water by suspending earthen jars filled with it in a brisk current of air, which process is said to cool it thoroughly and rapidly. A wet handkerchief, sponge or green leaves worn in the hat, when one is exposed to the sun, will prevent sunstroke under the most intense heat.

Butter May Be Kept Fresh and sweet by putting it in a tin pail (suspended by a string) down in the well, or by setting the bowl containing it in a hollow vessel of water and covering it with a napkin, the ends of which are well immersed in the water in the bottom dish.

Filtered Water can be produced easily, by taking a large, sound common earthen flower-pot, and soaking in water twenty-four hours. Then fill the hole at the bottom with clean sponge, put in an inch layer of fine, clean sand, and on the top a layer of clean coarse gravel, and let the water filter through it.

When it is desirable to filter water quickly, for immediate use, employ the following method: Put a quart of clean water over the fire and just bring it to a boil; remove it and strain it three or four times through flannel; cool it and keep it for use in a covered jar or pitcher.

An Effective Ice-Box can be made by placing one tight box within another, leaving a space of three inches between the sides of the two, to be filled with pounded charcoal or saw-dust. Each box must have a tight lid, and between the space of the covers a piece of flannel of several folds should be laid.

The outflow of the drippings of the ice should be arranged at the bottom of the box, and it will be all the better if the pipe that is inserted for this purpose is curved or twisted a little to keep out the air.

A coarse woolen cover should be placed over the ice, and when the quantity is small it is an excellent plan to fill glass bottles with water early in the morning, and keep them well corked and laid upon the ice until needed for drinking. If no ice can be obtained, and there is no cold spring at hand, very cold water can be obtained by filling a large earthen jar with it, putting it in the shade in a good current of air and wrapping the jar in a very thick woolen cloth (an old coat will answer for an outer wrap) and keeping it constantly wet. This causes evaporation of heat and cools the water finely.

THE TOILET.

HOW TO BE BEAUTIFUL.

The first requisite in a woman toward pleasing others is that she should be pleased with herself. In no other way can she obtain that self-poise that leaves her at liberty to devote herself to others. The most beautiful faces are those wherein the inner life shines out and radiates them, like the sunlight streaming through a rose-colored window.

Keep your souls and hearts pure, your bodies healthy, and you will never look homely to anyone. One advantage you will have over your prettier sister is that you will grow in beauty as the years go by, while hers will fade with her youth. A pretty woman, knowing she is pretty, will seldom do anything to retain her beauty till it is irrevocably lost; then, instead of commencing at the foundation of beauty, she covers her skin with cosmetics and powders, stopping up the breathing places of her body, until at thirty she is an old woman instead of being at the prime of her youth. Most authorities claim that a woman is at the height of her power at twenty-six, and after that age grows old rapidly.

She does unless she uses her mind and intellect and lets them keep pace with her years; then power and intelligence will manifest itself in her face and make her almost handsome, however homely her features may be. What if they are not regular! If she has a clear skin, good teeth, bright eyes, luxuriant growth of hair, happy, good-natured face, who asks whether she is twenty or thirty?

All people of whatever sex or race worship beauty. Not the mere fashion of face or form, pink or white complexion, but the symmetry and brightness that come of physical and spiritual refinement. The essence of beauty is health, and no woman can be perfect in her beauty without it.

The first necessary treatment is the bath, and the surest purifier of the skin; this, with plenty of exercise, either in riding or walking is an assistant cosmetic.

Girls cannot keep late hours, thereby losing their beauty sleep, but must go to bed quite early and arise at seven in the morning. Make it possible to take a short walk in the morning and come home with roses on your cheeks.

A little healthy romping is as good for girls as boys, and they ought to have the same healthy bodies.

DRESSING-TABLE APPOINTMENTS.

Happily, the cold, marble bureau slab, with nothing to cover its nakedness, and upon it, in solitary state, a pin-cushion, a match box, a

cracked and empty "Lubin's Extract" bottle, with the stopper gone, a hand-glass battered by hard service and a stray hair-pin, has long since stepped down and out in favor of a dainty toilet table all filmy lace and snowy muslin.

A dressing case, with all the appurtenances in perfect order, is a very desirable luxury for every lady, and moreover it gives at once a stamp of elegance to the whole room and that air of coquetry which no woman's sanctum is ever the worse for. Although she may find a brush and comb, tooth brush, nail brush and powder box sufficient for her own wants, she must take into consideration when other ladies are visiting her, or when her room is converted into a dressing room, the absence of a more complete collection of toilet articles may be sensibly felt. It is the more advisable to provide a handsome set of powder boxes and perfume bottles, all well filled with powder, essences and toilet waters of the choicest quality, a glove box, a scented handkerchief box, dainty little receptacles for pins and hair pins, a perfectly appointed nail box, a pretty jewel case and a handsome hand-glass.

Unless perfumes can be had of the very best quality (they are always vile when cheap), and unless the most judicious moderation be observed in the use of them, let them be eschewed by all means; but if they can be had of the best, and the use of them is understood, then let woman patronize them, certainly, for their presence gratifies one sense, and more, they are the most convincing testimony of refinement, and give the finishing touch to a woman's personality.

The fragrant tooth washes, the scented soaps and face powders, the sachets thrown here and there among the linen, the cosmetics, often the toilet waters, these all have their own delicate perfumes, and when are added to them the lingering scent that clings about a dress or piece of lace upon which flowers have been worn, and the crisp odor that silks, satins, laces, velvets and all such things have of themselves when they are new, fresh and well cared for, the indefinable suggestion of perfume, which is the great desideratum, is accounted for and attained, without the consumption to any great extent of any particular cologne or extract.

Extracts should be used most sparingly, and atomizers are to be recommended for this purpose under all circumstances. Perhaps the use of toilet waters in the bath, many of which never yield their most delicate and pleasant odors until diluted with water, is, besides being very refreshing, the most satisfactory method of imparting a delicate odor to the skin.

The Greeks carried sachets in their dresses and filled their rooms with incense, and until this day we have found no more satisfactory method of imparting a pleasant and lasting perfume to the clothes than by their use. The finest sachet powders will retain their strength and

odors for years. Make large flat sachets, of whatever powder desired, to fit into the bottoms of drawers, trays of trunks, in boxes, or wherever a lady's linen is kept, and keep them lined always in this way. Many ladies prefer adopting one certain perfume, and making it, in a measure, characteristic of themselves, to using a variety of scents. Thus the perfume about their laces, handkerchiefs, and writing paper, their extracts, toilet waters, and soaps will all be of the same kind.

COLOGNE AND SACHET POWDERS.

Cologne is quite expensive if bought at the druggist's, but can be made at home with but little expense and trouble, and a better article of cologne than that which is usually bought, can be made by thoroughly dissolving a fluid drachm of the oil of bergamot, orange and rosemary each, with half a drachm of neroli, and a pint of rectified spirits. Another, equally good, is produced by mixing with one pint of rectified spirit two fluid drachms each of the oils of bergamot and lemon, one of the oil of orange and half as much as that of the lemon, together with three-quarters of a drachm of neroli and four drops of the essence of ambergris and musk. If this is subsequently distilled, it makes what may be called a perfect cologne, but it becomes exceedingly fine by being tightly stoppered for two or three months to ripen and mellow before use.

Seven drachms oil of bergamot, four drachms of lemon, three drachms oil of lavender, twelve drops oil of rosemary, twelve drops oil of cloves, twenty-four drops oil of neroli, twelve drops oil of musk, with one quart ninety per cent highwine. Let it stand for a few days, when you may add water to suit. For general use a pint will not be too much, and subsequently filter it with magnesia, which will leave it entirely clear. The water will decidedly improve the odor.

Or the following: Three drachms oil of bergamot, two drachms oil of lemon, one drachm oil of neroli, one drachm oil of lavender, two drachms oil of palm, one drachm oil of rosemary, one drachm oil of cloves, one-half drachm oil of coriander, with one quart ninety per cent highwine. Add water same as above.

Otto of Roses—Gather the leaves of any kind of roses (hundred-leaved is best), put them in a jar with sufficient water to cover them; then put the vessel to stand in the sun. In about a week afterwards the otto or oil will form a scum on the surface, which should be removed by a piece of cotton.

Rose Water—Take otto of roses, twenty-five drops, rub it in with an ounce of white sugar and four drachms of the carbonate of magnesia; then add gradually half a gallon of water and four ounces of proof spirits.

Lavender Water—Take oil of lavender eight ounces, essence of ber-

gamot one and a half ounces, essence of musk four ounces, alcohol two gallons, and mix well.

Cologne Water—One pint of alcohol, sixty drops of lavender, sixty drops of bergamot, sixty drops of essence of lemon, sixty drops of orange water; to be corked up and well shaken. It is better for considerable age.

Orris Root gives the same perfume as violets, and is more like the perfume of these flowers than that of the violet powder.

Sandal Wood Powder—is good, and consists of the wood ground fine. Cedar wood when ground forms a body for other powder, and will keep moths at a distance. Dried lavender, dried leaves of the sweet-scented verbenia, or tonquin beans, are all pleasant scents. Dried fennel, when ground, is used for this purpose, as is also ground nutmeg.

For Heliotrope Powder, take half a pound of orris root, one quarter pound of ground rose leaves, two ounces powdered tonquin bean, one ounce vanilla bean, one-half drachm grain musk, two drops otto of almonds; mix it all by sifting through a coarse sieve. This is one of the best sachets ever made, and perfumes table-cloths, sheets, pillow-cases and towels deliciously.

For Lavender Powder, take one pound of powdered lavender, one-quarter pound of gum benzoin, and one-quarter of an ounce of otto of lavender.

Or this: Half a pound of lavender flowers, free from the stalk, half an ounce of dried thyme and mint, a quarter of an ounce of ground cloves and caraway, and one ounce of dried common salt. Mix them well together, and put into silk or cambric bags.

For Patchouli, use one-half pound of patchouli, ground fine, and a very little otto of patchouli. This herb is often sold in its natural state as imported, and it is tied up in half-pound bundles.

Where one is filling many sachets it pays to buy these ingredients and make the powder. There is nothing to do but mix it nicely, as it requires no other preparation.

CARE AND TREATMENT OF THE SKIN.

Tincture of benzoin (ten cents' worth), dissolved in a pint of wine, imparts a smoothness to the skin, and does not harm it, as so many face washes do. This should be put on at night, before going to bed; the face first washed with pure and fine soap, and then rinsed off in clear, cold water. The benzoin can be dissolved in water, as well as wine, though the latter is preferable. For a rough or sunburned skin, use two ounces of distilled water, one of glycerine, one of alcohol, and half an ounce of tincture of benzoin. Without the water, and with the addition of two ounces of prepared chalk, free from bismuth, it makes a fine cosmetic for whitening the face, and is not injurious, like the expensive "Balms" or "Blooms," so highly advertised.

The beauties of the court of Charles II. took a small piece of green benzoin, and boiled it in spirits of wine until it became a rich tincture. Fifteen drops of this poured into a glass of water will produce a liquid that looks like milk, and emits a most agreeable perfume. This wash is an excellent remedy for spots, pimples and eruptions, renders the skin clear and brilliant, and the cheeks a beautiful rosy color.

Another is medicated soap, melted and made into balls, with finely ground oatmeal. Oatmeal and buttermilk together possess wonderfully beautifying qualities, and oatmeal by itself now occupies a place on many washstands, steeped in water in small quantities. Its balsamic qualities and glutinous oiliness make the flesh beautifully soft and white. A little lemon juice may be added advantageously.

For a remedy to produce immediate and wonderful effects in whitening the skin, use tar and olive oil heated together and cooled; use upon the face when going to bed, with a mask of thin old linen or muslin put on to prevent coming off—farther protecting the pillows by an old sheet thrown over them. In the morning a bath of white castile soap and water brings the face out pure and softly tinted as a child's. This is not only the best, but the most perfectly harmless and cheap preparation that can be procured.

To improve the texture of the skin, bathe it before going to bed in very warm water and toilet soap of fine quality, rubbing thoroughly with a coarse towel. Then wash off all soap with cooler water, and dry the skin with a soft towel and smooth.

The discoloration known as mask is removed by a wash made from thirty grains of the chlorate of potash in eight ounces of rose-water.

Wrinkles are less apparent under a kind of varnish containing thirty-six grammes of turpentine in three drachms of alcohol, allowed to dry on the face.

For pimples on the face use this recipe: Thirty grains of bicarbonate of soda, one drachm of glycerine, one ounce of spermaceti ointment. Rub on the face; let it remain for a quarter of an hour, and wipe off all but a slight film with a soft cloth.

To Remove Moth Patches—Wash the patches with a solution of common bicarbonate of soda and water for several times during the day, for two days, or until the patches are removed, which will usually be in forty-eight hours. After the process, wash with some nice toilet soap, and the skin will be left nice, clean, and free of patches. Lemon juice is also good rubbed on the skin. Or this: Beef tallow, melted and made very hot in a spoon; dip into it a tiny mop, made of old linen rolled up tightly; apply to these spots as hot as it is bearable at retiring, and again after the morning's bath. In a week or ten days they usually disappear.

Yellow Spots are often annoying blemishes; Sometimes they can be

removed by rubbing with flower of sulphur frequently. This is also a safe remedy: One ounce of strong sulphur water, one-quarter ounce of lemon juice, cinnamon water one drachm. Wash with this three or four times a day. Sometimes these spots indicate derangement of the stomach, and may require medical advice.

To Remove Freckles—Put one ounce of alum, same of lemon juice in a pint of rose-water; apply at night.

Scrape horse-radish into a cup of sour milk (cold); let it stand twelve hours; strain and apply two or three times a day.

Mix lemon juice one ounce, powdered borax quarter drachm, sugar half a drachm; keep for a few days in a glass bottle and apply occasionally.

Muriate of ammonia half-drachm, lavender water two drachms, distilled water half-pint; apply two or three times a day.

Into half a pint of milk squeeze the juice of a lemon, with a spoonful of brandy, and boil, skimming well; add a drachm of rock alum; apply at night. The above are all good and have been used effectually, though nothing will take freckles off permanently.

To Remove Wrinkles—Put pieces of court plaster on the face where the wrinkles are inclined to come, just before going to bed, and remove in the morning. The plaster contracts the skin and prevents its sinking into creases and lines. It also protects and softens the skin. Warm water should always be used to wash the face in, as it keeps off wrinkles. Tar soap is the French specific for incipient wrinkles.

To Remove Moles—Moisten a stick of nitrate of silver and touch the mole; it will turn black and sore, but will soon dry up and fall off. If not successful, try again. Or, into a pint bottle of rum put a table-spoonful of flour of sulphur; apply once a day and the moth patches will disappear in two or three weeks.

To Remove Tan—Mix magnesia in soft water to the consistency of paste, spread on the face and allow it to remain a minute or two, then wash off with castile soap-suds, and rinse in soft water.

Face Eruptions—Dissolve an ounce of borax in a quart of water, and apply this with a fine sponge every evening before going to bed. Or flowers of sulphur; rub it in well with the fingers, and then rub it off with a dry towel; or rub with a coarse towel and then apply cold cream.

Refined chalk made into a thick plaster with one-third as much glycerine as water and spread on the parts will cool inflammation and reduce redness of the nose or face.

To Remove Pimples—Two ounces of bi-carbonate of soda, one drachm of glycerine, one ounce of spermaceti ointment, or a weak solution of carbolic acid in rainwater will cure pimples and simple eruptions.

COSMETICS AND LOTIONS.

A cheap and simple cosmetic is made by taking one-half pound of white soap; melt over a slow fire with one gill of sweet oil; add a tea-cupful of clear white sea sand, and stir till cold. This will make the hands remarkably soft and white.

Cosmetic Gloves—(For night wear)—Yolk of two fresh eggs, oil of almond, two tablespoonfuls; tincture benzoin, one dessert spoonful; rosewater, one tablespoonful. Beat well together. Keep tightly corked. Paint the inside of the gloves every night, and do not wear the same pair longer than two weeks. Use kid or dog skin gloves, if you cannot get India rubber gloves, which are the best.

Cold Cream—Take of oil of almond two ounces, spermaceti half an ounce, white wax one drachm. Melt together and while cooling add two ounces of rosewater, stirring it until cold.

Face Washes—Powdered borax, half an ounce; glycerine, one ounce; camphor water, one quart. Wash the face with the above twice a day. Excellent lotion for sunburn and tan.

Fresh lemon juice, a wineglassful; rain water, one pint; attar of roses, a few drops; mix and keep in a well corked bottle. Use twice or three times a day. Splendid for "muddiness" of the complexion.

Milk of Roses—Put into a small bottle two ounces of rosewater, one teaspoonful of oil of sweet almonds, ten drops of oil of tar. Shake the bottle till the whole is combined and you have a nice cosmetic to apply to the skin after washing.

Harmless Face Powders—Rice powder, though expensive, is warranted perfectly harmless. Refined chalk is the safest thing to use, and costs far less than if put up under some other name and sold in boxes. Cascarilla powder is much used by Cuban ladies, and is considered harmless. Wash the face with thick suds from glycerine soap, and, when dry, dust on the powder with a puff or piece of chamois skin.

Toilet Ice—Take a quarter of a pound of fresh mutton suet, melt it slowly, taking care that it does not scorch. Put in your glass box or cup, four or five drops of sweet oil, and, if you please, add a few drops of some liquid scent; then pour the hot tallow in the box and set it in a cool place to harden. For summer use the oil is not needed, as it will be soft enough without it. Keep it in glass. It is an excellent remedy for parched and chapped lips and hands, or abrasions.

Camphor Balls—Clarify a pound of mutton suet and add to it three pounds of spermaceti, two of white wax and one of gum camphor cut into very small pieces. Melt these together with gentle heat, and stir until the camphor is dissolved; then pour it into molds. It is very good for rough hands.

Remedy for Chafing—Make a lotion of alum in water. A piece of

alum as large as a hazel nut dissolved in half a pint of water is sufficient. It will quickly heal excoriated skin and harden the unabraded cuticle. It is also good for tender feet and soft corns.

For Chapped Hands—The nicest preparation for chapped hands is composed of quince seed and whisky. There is no rule as to proportion. Put the seeds in a bottle, and pour in enough whisky to cover them. As this thickens add more whisky until it is of the right consistency. This healing preparation is far superior to glycerine, as it dries off quickly and leaves a most agreeable odor. Or this: One part of glycerine, four of Pond's extract of witch hazel, and four of water; put in a bottle and shake well; it is ready for use immediately; it is well to shake thoroughly each time of using.

When the Feet are Sore, as from long walking, take a tablespoonful of epsom salts, five or six drops of tincture of capsicum, and put it in a shallow basin of water—just enough to cover the soles of the feet—and soak them for twenty minutes. One will be surprised at the relief it will give. It will also cure burning of the feet that so many are troubled with in the summer.

BATHING.

All cannot with equal safety take baths of the same temperature or observe the same hours; but as a rule a bath at ninety degrees, for cleansing purposes, may be taken about twice a week in winter, just before retiring to sleep, and a tepid or cold bath (if one can stand the latter) every morning, if convenient; or a sponge bath—the application of the cold water being of but a few moments' duration—followed by a thorough rubbing with a Turkish towel and flesh brush. Wet the head first and it's seldom you will take cold. A tablespoonful of ammonia put in a pail of water and used for bathing will have the same invigorating effect as a sea bath. If in the summer time, it will have the same exhilarating effect as if you had taken a plunge in the sea, and the skin will be firm and cool. The ammonia is a good absorbent of perspiration; for such cases use a teaspoonful to a washbowl of water, but do not wet the hands or face with undiluted ammonia as it is very apt to injure the skin.

If you must bathe in the bedroom, then get a square of white enameled cloth, sew a heavy rope around the edge tightly, and you can take a shower-bath without getting the water on the carpet. Use the wrong side, as the oil-cloth is apt to chill one. Get a large sponge, and be sure and keep it clean. One hardly realizes how dirty a sponge may get till they try to wash one in soda and water, then the dirt will appear.

There are vegetable cloths—in the South they call them "dish-cloths"—that make as good an invigorator for the skin as any flesh brush. These can be bought at almost any place where they have bathing

appliances, for they are used in nearly all Turkish bath houses in place of sponges.

The next care is the soap. The best is the cheapest. Always use the best of soaps for toilet purposes, as cheap poor soaps do more towards injuring the skin than any other cause. The safest soap in market is the colorless castile; olive oil soap is also good; glycerine soap is good for winter use, especially if the skin is liable to chap; tar soap is recommended for those who have eruptions of the skin; oatmeal soap will make the hands soft and white. Soaps made from vegetable oils are much better than those made of the fat of animals; almond oil soap is a favorite on account of its delightful perfume taken from the oil of which it is made, and therefore requires no other scenting. Lard soaps are hard and solid and by some are preferred to vegetable soaps. Lettuce soap is highly recommended, but is quite expensive, and is probably no purer than any of the others.

Bath towels are not half large enough. The best way is to buy coarse crash, or Turkish toweling, by the yard, and then get them long enough to nearly envelope the body so as to dry it at once. Many complain that the bath is injurious to them, that they take cold afterward; but if they take a tepid water bath, and then immediately afterward a sponge bath of cold water, rubbing the body briskly, as soon as through, with a coarse towel, it is utterly impossible to catch cold. The difficulty is usually that the first water is too warm, and then they have not the courage for the bath of cold water, and in this way one will take cold. The bath should never chill one, but what is a rule for one is not for another; the only way is to study one's nature and then adapt the rules to it.

For weak people, especially in summer, a gill of ammonia in a small tub of water, or some rock salt is a wonderful invigorator, almost as good as a sea bath. A prominent writer on health thus gives the directions for a bath: Fill your basin about two-thirds full of fresh water; dip your face in the water, then your hands; soap the hands well, and pass the soaped hands with gentle friction over the face. Having performed this part thoroughly, dip the face in the water a second time, and rinse it completely. You may add very much to the luxury of the latter part of the process, by having a second basin ready with fresh water to perform a final rinsing. Having well rubbed the neck with the soaped hands, thoroughly bathe the neck, chest and arms by means of a large sponge dipped in cold water—the colder the better. To cleanse the back, soap a piece of flannel a yard and a half long and half a yard wide, folded lengthwise; dip in cold water, and work it from right to left, up and down, until the back is thoroughly cleaned. Then put the hands, forearms and arms into the basin of water as far as they will

reach, and keep them in for a few seconds. The wet parts should be expeditiously dried.

If one is strong they will prefer the cold water, but if weak or in poor health just take the chill off. If the loins or back are at all weak rub them with water in which a handful of salt has been dissolved. This is very strengthening to a weak back.

The feet and legs ought every morning to be bathed, not by standing in the water while the body is being washed, but by putting one foot in the water, and then the other, washing quickly with a sponge, and allowing the water to trickle from the sponge, from the knees downward. The feet ought to be kept as clean as the hands, and if the nails are cut as often, and they are attended to carefully, it will be a means of warding off corns and bunions.

The best time to bathe is just before going to bed. It will assist one's sleep, giving a quiet, restful feeling. Never wash the hair before going to bed, as one is apt to catch cold. Reserve that for a day when you can stay in the house. Many take a bath on first rising, and this seems to agree with them, but on others it has a very depressing and exhausting effect. Never take a bath just after a meal.

If oatmeal is used in the water while bathing the hands and face, it will soften and whiten them; or rubbed on dry after the hands and face have been dried with a soft towel.

CARE OF THE TEETH.

The comfort of a pure breath, and the agreeable effect of a clean and healthy mouth, is something to rejoice over and be proud of in these days of dentistry, when they, the dentists, seem to be the best patronized of any in the medical profession. Decay is not the only enemy to the teeth, but the accumulation of tartar upon them has an equally bad effect. This must in any case be removed by an experienced dentist, and after that they must be carefully attended to.

Simple measures regularly employed are sufficient for healthy mouths. Patent nostrums and advertised powders and washes should be avoided. Any wash that is recommended for whitening the teeth is either incapable of accomplishing what is claimed for it, or does so at the expense of the integrity of the enamel. The habitual use of astringent washes or powders, so far from being conducive to the health of the gums, is injurious. Strongly alkaline washes are also injurious. Washes or powders containing alum, cream of tartar, charcoal, ground barks or acids of any description, are injurious, either because of a chemical action upon the teeth, or because the ingredients are apt to get under the gums. Tooth powders containing excessively gritty or abrasive ingredients, do injury by roughening instead of polishing the enamel surfaces of the teeth. Perhaps there is no agent in common use for

cleansing the teeth worthy of such utter condemnation as powdered charcoal. Its continued use, besides loosening the teeth, causes the gums to assume a tattooed appearance.

A mouth wash may be anodyne, astringent, stimulant or tonic; but if the secretions are natural and the gums healthy, the wash should merely be pleasant to the taste and agreeable in odor. A tooth powder for a healthy condition of the mouth and teeth, should be purely a mechanical agent, possessing a hardness sufficient for the removal, without liability to injure the enamel, of slight accumulations of food and tartar.

A large majority of the people err in the selection of a tooth brush. Most of the brushes in the market are too stiff and too large. The habitual use of such brushes is attended with bad results. Again, those who are most solicitous to secure perfect cleanliness of the teeth are apt to err decidedly in a too vigorous use of the brush. Many sets of teeth have been ruined by too much or injudicious brushing. Skill and not force, faithfulness and not muscle, are required to secure the best results. Most persons scrub the outer surface of the teeth, as if to clean by scouring or friction were the object in using a brush. A very moderate application of a proper brush, with a gentle frictional powder, is sufficient for the external surface of the teeth, and is desirable in order to prevent the tendency to unsightly discolorations, but as a prevention of decay is the least useful mode of brushing.

The brush should be moderately soft, the bristles should be long and elastic and of uneven lengths, so as to facilitate their introduction between the teeth. The upper teeth should be brushed downward and the lower teeth upward, both on the outer and inner surfaces, thus avoiding crowding the gums from the neck of the teeth while tending to the dislodgment of any deposits between them. Once daily is quite often enough to use a powder, if any is used at all, and the best time is just before retiring. The morning cleansing may be properly performed with the aid of a little pure, mild soap, such as old castile or a reliable tooth soap made expressly for the purpose. After meals it will be sufficient to use tepid water, to which has been added a few drops of spirit of ammonia, or a little bichromate of soda, or lime water, simply to neutralize any acidity.

The use of a quill toothpick after meals to dislodge particles of food from between the teeth is advisable, as is also the use of a strand of wax floss silk passed between them at least once daily. As a frictional powder precipitated chalk is a safe and generally efficient agent. When this is found insufficient to prevent the staining or discoloration of the teeth, it may properly be combined in various proportions with the inside of the cuttlefish bone, or with a smaller quantity of very finely powdered pumice stone. In case the mouth is habitually alkaline, powdered orris

root combined with the cuttlefish or pumice as above, may be substituted for the chalk.

All acid food, drinks, medicines, toothwashes and powders are very injurious to the teeth. If a tooth is put in cider, vinegar, lemon juice or tartaric acid, in a few hours the enamel will be completely destroyed, so that it can be removed by the finger nail as if it were chalk. Most people have experienced what is commonly called teeth set on edge. The explanation of it is, that the acid of the fruit that has been eaten has so softened the enamel of the tooth, that the least pressure is felt by the exceedingly small nerves which pervade the thin membranes which connect the enamel and the bony part of the tooth. Such an effect cannot be produced without injuring the enamel. True, it will become hard again when the acid has been removed by the fluids of the mouth, just as an egg shell that has been softened in this way becomes hard again by being put in water. When the effect of sour fruit on the teeth subsides, they feel as well as ever, but they are not as well; and the oftener it is repeated the sooner the disastrous consequences are manifested.

Sweets are almost as injurious to the teeth as the acids, especially candy. A raisin skin left on the teeth is said to destroy the enamel within a very short time. Very cold or hot water also leaves its effect; tepid water is better than either. If the teeth are crusted with tartar, it can be removed by rubbing them with a little pulverized pumice stone (which can be purchased at the drug store), either with a brush or soft pine stick. This leaves them beautifully white and clean, but must not be used oftener than once a month, or it will destroy the enamel. After using the toothbrush, if a small piece of licorice is dissolved in the mouth, it will secure a sweet breath. This will even counteract the effects of indigestion, has no smell, and sweetens the mouth and stomach.

The tincture of *krameria*, mixed with an equal quantity of good eau de cologne and diluted with water, makes an elegant and delightful astringent mouth-wash; tincture of myrrh, so often prescribed, is of questionable value as a mouth-wash. A tablespoonful of the tincture of calendula to a goblet of water, makes a pleasant and efficient mouth-wash, for use after the removal of deposits above the teeth or after extraction of the teeth.

It is useful also to chew a bit of orris root, or to wash the mouth with tincture of myrrh, or to dissolve a bit of burned alum in the mouth. To clean the teeth, rub them with the ashes of burned bread. It must be thoroughly burned, not charred.

CARE OF THE HAIR.

It is strange that women have been willing to tamper with this crown of woman's glory, washing it with all sorts of poisons, taking the life

out of it with withering applications, torturing it with pins, hot irons, and strings; indeed, some have gone so far as to use liquor to make the hair curl, which contained both quicksilver and aquafortis, and which did make it curl simply by shrinking it up as would the flame of a candle, producing total loss of hair, paralysis, and sometimes even idiocy, thus failing in its purpose—that of enhancing personal beauty!

There are other and more rational methods of improving the hair that if used will repay you tenfold in abundance, length and glossiness for all the care you ever bestow upon it. Above all things keep the head clean, not by washing alone, for a too copious use of water is as deleterious to the beauty of the hair as its entire neglect. Once a month in summer is quite often enough to resort to the shampooing process. Ladies who spend the summer at the seaside and take the bath on the head as well as on other parts of the body, will discover the invigorating effects of the salt water in the growth and thickness of the hair. Those who have not, may, with safety and profit, make use of the sea salt to be obtained at the druggist's, dissolved in tepid water. After the bath, however, great care should be taken that all the salt is removed from the hair by scrubbing vigorously with dry towels, or thoroughly brushing with a stiff brush. The very best wash for the hair is the yolk of an egg beaten into tepid water, the head afterward rinsed in warm water; then, if it seems harsh and wiry, a small quantity of Macassar oil rubbed on the scalp will soften and beautify it, and under no circumstance should the daily brushing be dispensed with.

There are sanitary reasons also for keeping the head clean. One of our distinguished physicians who has spent much time at quarantine, says: "Those whose heads are kept thoroughly washed every day rarely take contagious diseases, but where the hair is allowed to become dirty and matted it is hardly possible to escape infection."

Many persons find speedy relief for nervous headache by washing the hair thoroughly in weak soda water, while others find it the greatest relief in cases of cold, the symptoms entirely leaving the eyes and nose after one thorough washing of the hair.

There is a plan which even the busiest among us may find time to test: At least twenty minutes should be given to brushing the hair each day with a brush of good stiff bristles. Before beginning apply a small quantity of the following: Tincture of cantharides, one-half ounce; bay rum and cologne, two ounces each, one drachm of oil of rosemary. A great improvement will be noticeable in a short time, and those ladies who have red or blonde hair will find it has grown darker. Blonde hair requires different and more care than dark, and the following preparation will prevent its falling out without affecting its color: Aqua-ammonia, two drachms; bay rum, two ounces; cologne, one ounce, and rosemary water, three ounces. Brush well into the scalp every

morning or night. The weak hairs, by this process, grow stronger, and the coarse fall out, causing the hair to become healthy and curly. This every day brushing is worth more than all the curling fluids, and other like humbugs, ever invented.

Don't commence by pinching, crimping and curling your children's hair, as nothing is so disastrous to its ultimate health. Do not make the mistake of cutting off their soft, glossy "baby hair," under the impression that the second crop will be richer and more abundant.

The most beautiful heads of hair ever seen are those which scissors have never touched. A woman's hair to be beautiful must be "long, abundant, undulating, fine of texture, and of brilliant surface." Use the scissors and it will never become so, for cutting the hair renders it coarse and far less liable to curl.

Curling-tongs are another abomination, for when the texture of the hair is destroyed by heat it is really destroyed, and all the so-called "restoratives" in the universe could not bring it to life and beauty again.

Dandruff generally comes from an over-heated or feverish state of the scalp. The cure is simple: Brush it well every day, applying a mixture of bay rum and brandy; avoid much oiling, and wash often with an egg and soft, tepid water.

Avoid all the so-called "hair restoratives," for they are poisonous and filthy, containing every one of them sugar of lead, sulphur, copperas, etc. These preparations will darken the hair, but at the expense of health. Those who advertise their nostrums as restoring the growth on perfectly bald heads, advertise falsehoods. If the scalp is glossy and no small hairs discernible, the roots are dead and there is no remedy. However, if small hairs are to be seen, there is hope. Brush well, and bathe the bald spot every day with cold, soft water; carbonate of ammonia, one drachm; tincture of cantharides, four drachms; bay rum, four ounces, and castor oil, two ounces.

For those elderly ladies who desire to keep the hair from turning gray, the following is efficient and harmless: Infuse four ounces of the hulls of butternuts into a quart of water for an hour, and half an ounce of copperas and apply with a brush every third day.

All depilatories for the removal of superfluous hair are somewhat dangerous, unless used with great discretion. There is no way to remove it but by diluted acids or caustics, patiently applied time after time, as the hair makes its appearance. The mildest depilatories known are parsley water, acacia juice and the gum of ivy. It is said that nut oil will prevent the hair from growing. The juice of the milk thistle, mixed with oil, according to medical authority, prevents the hair from growing too low on the forehead, or straggling on the nape of the neck. Muriatic acid, very slightly reduced, applied with a sable pencil, will

destroy the hair; and to prevent its growing the part may be bathed with strong camphor or clear ammonia. The depilatories sold in the shop are strong caustics, and leave the skin very hard and unpleasant. Bathe the upper lip, or other feature afflicted with superfluous hair, with ammonia or camphor as strong as can be borne, and the hair will die out in a few weeks. Moles, with long hairs in them, should be touched with lunar caustic repeatedly. Care should be taken to brush the back hair upward from childhood, to prevent the disfiguring growth of weak, loose hairs on the neck. Fine, clean wood ashes, mixed with a little water to form a paste, make a tolerable depilatory for weak hair, without any pain. Strong pearlash washes also kill out poor hair.

Pale hair shows a want of iron in the system, and this is to be supplied by a free use of beefsteak, soups, pure beef gravies and red wines. Sandy hair, when well brushed and kept glossy with the natural oil of the scalp, changes to a warm, golden tinge. The eyelashes may be improved by delicately cutting off their forked and gossamer points, and anointing with a salve of two drachms of ointment of nitric oxide of mercury and one drachm of lard. Mix the lard and ointment well and anoint the edges of the eyelids night and morning, washing after each time with warm milk and water. This, it is said, will restore the lashes when lost by disease. The effect of black lashes is to deepen the color of gray eyes.

CARE OF THE HANDS.

All admire pretty hands, and yet how few are the happy possessors of them. The principal cause of an imperfect hand is the abuse and neglect of it while young. Neglecting the nails, or clipping them too closely, gives the hand a stubby look that all the care in after years cannot remedy. If children could be taught while young that the hand was of due importance with the teeth, and that the same care must be bestowed upon it, there would be fewer homely hands upon grown-up people. Many people, who are fastidious in all other parts of the toilet, often ignore the hand, except by washing and keeping the nails clean. Then there are those who sleep in gloves to keep the hand soft, but this is a habit not conducive to health, as the hands have breathing places as well as the rest of the body.

To soften the hands, fill a wash basin half full of fine white sand and soapsuds as hot as can be borne. Wash the hands in this five minutes at a time, brushing and rubbing them in the sand. The best is flint sand, or the white powdered quartz sold for filters. It may be used repeatedly by pouring the water out and adding fresh. To keep it from blowing about, rinse in warm lather of fine soap. After drying the hands rub them with dry bran or corn meal. Dust them, and finish by rubbing cold cream well into the skin. This effectually removes the roughness caused by housework, and should be used every day, first

removing ink or vegetable stains with acid. Always rub the spot with cold cream or oil after using acid on the fingers. The cream supplies the place of the natural oil of the skin, which the acid removes with the stain.

Another way is to wear large mittens of cloth filled with wet bran and tied closely at the wrist, but a woman must have a deal of pride to make herself thus uncomfortable for the sake of having handsome hands, when there are easier ways of improving them,

Many form their children's hands in youth by keeping small, tapering thimbles on their fingers while asleep. This gives the fingers the tapering shape that is deemed so necessary, and that is looked upon by many as an evidence of aristocratic birth. These are not painful nor annoying, and where is the maiden who would not in after years be grateful to the mother who had taken so much pains to have her possess a beautiful hand. Sweet almond oil rubbed into the skin will soften them, and plastering them with as much fine chalk as they can take on going to bed, three nights in succession, will whiten the hands in three days' time. Rubbing the hands with a slice of raw potato will remove vegetable stains.

The avoidance of placing the hands in extreme temperatures of water will quickly render them soft. Always washing the hands in tepid—not warm—water, and, in winter, rubbing two or three drops of glycerine over them previous to drying with a towel, will prevent roughness and redness of the skin. If the glycerine has a little rose-water in it, it is better for some skins, for, to many, pure glycerine only injures the skin. A free use of glycerine in warm weather imparts a yellow tinge to the skin.

Wipe the hands perfectly dry after immersing them in water; this is imperative if they are desired to be kept white. To keep the hands from chapping in cold weather, use of glycerine, one ounce; spermaceti, two drachms; olive oil, two ounces. Mix together with the aid of heat. Apply this every night, and, if time will admit of it, every morning. In winter, do not wash them in cold or hot water. It should be just blood warm, and no more nor less. Do not go out of doors with them uncovered. In summer, use cold water, unless the hands perspire very much, as the hands of some people do. These latter should use tepid water. In warm weather, a good preparation for the hands is this: Take half an ounce of powdered alum, the whites of two eggs and mix together. Then add enough bran to make into a thick paste. Apply this once a day, after washing, and, after rubbing the hands together well for a few minutes, wipe off with a soft towel. This will give them a soft, brilliant hue, and check any undue amount of perspiration. What is called cream of roses is also an excellent preparation for the hands, either in winter or summer. It is made as follows: Take

compound tincture of benzoin half an ounce, almond and Malaga oil of each an ounce, attar of roses five drops, honey two ounces, and enough rose-water to make the mixture measure six ounces. Apply as often as you like. This is equally good for the face, and will soften and keep the skin white.

For very warm weather a mixture of lemon juice and powdered borax is a fine whitener of the skin, and is also suited to those who have bluish hands, in which the blue veins show too strongly. Those who have their hands disfigured by warts can rid themselves of them by using carbolic acid, pure and undiluted. Apply it twice a day to the warts, and the acid will slowly destroy them. Every day they should be carefully scraped with a dull knife, but be careful not to make them bleed. If this fails, then use C. P. (chemically pure) nitric acid. Use this with care, as, if it touches the skin, it will burn it, as well as impart to it a nasty-looking yellow color, which nothing will remove. The nitric acid should be dropped on the wart with the point of a needle, and be allowed to remain there before washing off, until a burning sensation is felt. By both these chemicals, warts can always be removed without leaving a scar.

Care of the Nails—The shape of the nails is very significant. The slender, tapering nail, of a rosy pink line, with a shell-like, transparent edge, denotes a refined nature. Broad, stubby nails indicate coarseness, though often great good nature, and the slender, tapering nail is often the accompaniment of a shrewish and quick temper. The best appliance is a nail brush used in water softened by the addition of a little borax and really fine toilet soap. In well-brushed and well-cared-for nails, the little curtain-like rim which surrounds them is well pushed or rolled back, displaying generally a delicate little crescent at the root. The skin of the finger should never be allowed to grow up on the nail. In paring and trimming, the shape given should always be as long an oval as possible. The corners should be carefully and closely cut, and the centers left rather long, so as to give the long, oval shape. In cleaning the nails the knife should never scrape off the inner substance of the nail, as this renders the edge opaque and muddy in appearance, whereas it should be transparent.

The nail is susceptible of a high degree of polish by rubbing with the towel when drying the hands. At drug stores small boxes are sold containing the whole outfit for polishing the nails, and with directions for using the implements. If dark or brown looking, dip them once or twice a day in the following, and then polish with a towel: Take of hydrochloric acid two drachms, soft water one ounce. This will render them exceedingly white and handsome. When paring the nails be careful not to dig into the quick. Rubbing the nails with a coarse towel keeps back the flesh from the nails; this will also keep the fingers free from hang-nails, and thus save a deal of pain.

TAXIDERM.Y.

STUFFING AND MOUNTING THE BIRDS.

A popular way of killing the bird is to insert, down the throat, a narrow, sharp blade, making an incision into the artery. This will speedily prepare it for the next stage of the process, and there is no danger of soiling the feathers. Hold the bird closely in your hand until all indications of life are extinct, for while the agonies of death are upon it, it must not be allowed to flutter, or its plumage will be crushed.

While the body is still warm remove the entrails. To effect this, make an incision lengthwise along the lower back part of the body. All but the smallest birds should have the bodies also removed, severing them at the second joint of the leg and at the neck close to the head. Use chalk freely as an absorbent. Remove the eyes and brain. Fill the cavities of the eyes temporarily with cotton, wool or other soft substance. Rub the inner surface of the skin with arsenic, arrange wires to preserve the natural shape and stuff immediately, as after dyeing the arsenic renders the skin too stiff for handling. Be careful how you use the arsenic, for it is dangerous to inhale into the lungs.

Mount the birds, if possible, in a manner to be suggestive of life. Let the wild duck or fish-hawk be surrounded with reeds, rushes, aquatic sprays or willow twigs. Locate the velvety brown partridge over her nest of eggs, partly hidden among half-dry grass. Plant the woodpecker defiantly upon a leafless bough. Study the habits of the birds and arrange them to conform with their life. Do not give them a stiff awkward appearance, as if the wind had blown them in their places and they had frozen there, but arrange them as naturally as possible.

The small birds will do quite well to have only the entrails removed. Press their bodies quite up to the beak, full of a mixture of equal parts of pepper, salt and alum. Hang in a cool airy place until the body is thoroughly impregnated by the mixture, suspended by the legs and by a thread passed through the lower mandible. After this process is quite complete, clear out the mixture and stuff with wool and sawdust. Sew up the orifice carefully. If eyes cannot readily be purchased, use glass beads or buttons instead. By the deft use of paint brushes a round glass button can be tinted and transformed into quite a respectable visionary orb.

WOODS.

EBONIZING WOOD.

To produce the characteristic dull, dead black of ebony, mix Indian ink and lampblack with water, and lay it on your wood by means of a broad white sable brush; if the color, when dry, is not sufficiently black from the first coat, apply a second coat. Use common American or European Indian ink; lampblack may be made by holding a plate over the smoke of a lighted candle.

A FILLER FOR POROUS WOODS.

Use boiled oil and corn starch stirred into a very thick paste. Add a little Japan and reduce with turpentine. Add no color for light ash. For dark ash and chestnut, use a little raw sienna; for walnut, burnt umber and a slight amount of Venetian red; for bay wood, burnt sienna. In no case use more color than is required to overcome the white appearance of the starch unless you wish to stain the wood. This filler is worked with brush and rags in the usual manner.

Let it dry forty-eight hours, or until it is in condition to rub down with fine sandpaper, without much gumming up, and if an extra fine finish is desired, fill again with the same materials, using less oil but more of japan and turpentine. The second coat will not shrink, it being supported by the first coat. When the second coat is hard, the wood is ready for finishing up in any desired style or to any degree of nicety by following up the usual methods. This filler is intended for those who do carved work or scroll sawing.

STAINING AND COLORING.

To stain wood red, take two ounces of Brazil wood and two ounces of potash; mix them with a quart of water, and let the composition stand in a warm place for several days, stirring it occasionally; with this liquor, made boiling hot, brush over the wood, till the desired depth of color is obtained; then with another brush, brush over the wood, while yet wet, with a solution of alum, in the proportion of two ounces of alum to one quart of water.

For pink or rose red, use double the quantity of potash.

For a less bright red, dissolve an ounce of dragon's blood in a pint of spirits of wine, and brush over the wood with the tincture, till the stains appear to be as strong as is desired; but this is, in fact, rather lacquering than staining.

For a pink or rose red, add to a gallon of the above infusion of Brazil

wood, two additional ounces of the pearl ashes; the red may be rendered yet paler, but it is proper, when more than this quantity is added, to make the alum water stronger.

To stain wood black, brush the wood several times with a decoction of logwood, then several times with common ink.

To make a very fine black, brush over the wood with a solution of copper in nitric acid as for blue, and afterward with logwood, till all the greenness of the copper solution is taken out.

All light woods may be dyed by immersion. A fine crimson is made as follows: Take one pound of ground Brazil, boil in three quarts of water, add one-half ounce of cochineal, and boil another half hour; it may be improved by washing the wood previously with one-half ounce saffron to one quart of water; the wood should be pear wood or sycamore.

Purple satin: One pound logwood chips, soak in three quarts of water, boil well an hour; add four ounces pearl ash, two ounces powdered indigo.

Black may be produced by copperas and nut galls, or by japanning with two coats of black japan, after which varnish or polish, or use size and lampblack, previous to laying on japan.

A blue satin: One pound of oil of vitriol put in a glass bottle with four ounces indigo; lay on the same as black. A fine green: Three pints of the strongest vinegar, four ounces best powdered verdigris (poison), one-half ounce sap green, one-half ounce indigo. A bright yellow may be stained with aloe; the whole may be varnished or polished.

IMITATION BLACK WALNUT.

Poplar or white wood treated as follows will assume the appearance of the finest black walnut: The wood must be dry and warm, and then coated once or twice with a strong aqueous solution of extract of walnut peel. When half dried, the wood is brushed with a solution compounded of one part, by weight, of bichromate of potassa in five parts of boiling water, and after drying thoroughly is rubbed and polished. The stain penetrates to the depth of from one-twelfth to one-sixth of an inch.

PAINTED OR STAINED FLOORS.

Do not choose a dark color that will show dust and footprints. A color not far from that of yellow pine, ash or butternut, is better, being more serviceable.

A painted floor or a stained floor may each have a stenciled, painted or stained border. The simpler the border the more suitable. A painted border can be stenciled on in a darker shade of brown; a stained border on a stained floor, in red browns and olives, and outlined neatly

with black paint. These borders must, of course, be put on before the waxing, and left till the black paint is perfectly dry.

The staining of floors and wood-finish is a new departure. The stain is very satisfactory where a tone of color is wished, and yet a paint is not desired. The stain preserves the grain of the wood, and can adapt itself to any other decoration in the room. A dark black-walnut stain shows footprints and dust; therefore the most serviceable is the natural shade of the pine, only a few shades darker than the pine would be with the oil alone. The color of the Southern pine is a good useful tone for a floor. You may have an olive stain, or the color of the California red-wood, or mahogany color—anything you like. To make the stain, have ready a tin box of prepared paint, and obtain also from the painter a can of oils prepared for floors. This is boiled linseed oil, a little turpentine and dryer. Mix this oil with your color till you obtain the desired shade or color. Use more or less oil as you wish the color lighter or darker. Try it on a bit of wood till you get the color you wish. Use raw sienna for the color of southern pine, burnt umber for black walnut, and permanent green and raw umber, or ochre and black, for olives.

When you have your stain the satisfactory shade, rub it into the floor well with a woolen cloth, and afterward rub off the superfluous color carefully with another woolen cloth. You use for these stains the colors in tin pound boxes, prepared with oil, costing about twenty-five cents a box. If you have a hard pine floor you need simply the oil, no stain. If the floor is either oiled or stained, it is best to leave it a few days before the waxing. Do not use the room before the waxing; but if dust or footprints are on the floor, wipe it over with a cloth wrung out of warm water, but use no soap. Have ready, as soon as the floor is dry, two quarts of turpentine to a half pound of bees wax. If you warm the turpentine slightly the wax will dissolve in a short time without delay or the labor of shaving the wax. Do not put your pail of turpentine in the middle of a hot stove or range, and go off and forget it till a small explosion and a dense smoke remind you that turpentine is at least inflammable. When the wax is dissolved rub it upon the floor with a woolen cloth till the whole floor is covered. Wait from five to ten minutes till the wax hardens a little; then rub with a coarse woolen cloth or brush, with the grain of the wood, not across it. After a few times waxing, your floors will have a good polish, and the wax need be applied but seldom. The rooms most in use, as a dining room or hall, require more frequent polishing. A bed-room will keep in good condition with much less care. Waxing twice or four times a year will keep a bed-room in tidy condition, while a dining-room would generally be better for a weekly waxing. Waxed floors need only to be wiped up with a damp cloth if kept in good condition.

Stain for Stairs—Put some burnt sienna, bought in a can (mixed oil paint, twenty-five cents), with linseed oil, in an old vegetable can, so that there will be a thick mixture at the bottom, while at the top the mixture will flow freely. Have two brushes, such as house painters use: add turpentine to make this work easily; with your largest brush stain your stair. Dip your small brush in the thickest part of the mixture occasionally and follow the grain; work the brush back and forwards; the large brush is to soak the stain into the wood, the small one is to suggest graining. Paint every other stair, so as to reserve a place to step until dry. Three days are necessary for this. When dry complete your work by painting the untouched stairs. This harmonizes well with the dark wood of the banisters. Too much caution cannot be used regarding the oily rags; burn them at once or they will burn you.

PAINTING AND GRAINING.

You may darken light mahogany so as to match a darker piece by putting on a wash of soap lees or quicklime, dissolved in water; make the washes thin and go over till dark enough.

Grain is imitated in various ways. Take a flat brush, cut away some of the hairs irregularly, not carelessly, but so that none of the notches shall be alike. The beauty of the grain of wood is its variety and constant change. Keep this idea in your mind and take advantage of any accidental effect. Points, circles, broken lines, waves, blending from one color to another, then broken by a strongly marked color, are characteristics to be seized and followed.

Cherry, apple, pear and holly woods are good to ebonize with black stains.

To improve the color of any stain, mix in a bottle one ounce of nitric acid, half a teaspoonful of muriatic acid, a quarter of an ounce of grain tin and two ounces of rain water; mix two days before using, and keep your bottle well corked.

Use no perfume of any kind to counteract the odor of the paint; this will make matters worse. Admit fresh air freely every day, working, if possible, in fine weather.

In painting wood, use an easel to hold your wood with an upward slant, before which you may sit comfortably, and rest your hand on a maul-stick, that is, if you are painting anything too large to place on your desk with ease.

A Cement to Stop Flaws or Cracks in Wood of Any Color—Put any quantity of saw-dust, of the same wood your work is made with, into an earthen pan and pour boiling water over it; stir it well and let it remain for a week or ten days, occasionally stirring it; then boil it for some time, and it will be of the consistency of pulp or paste; put it in a coarse cloth and squeeze all the moisture from it; keep it for use, and when wanted,

mix a sufficient quantity of thin glue to make it a paste; rub well into the cracks, or fill up the holes in your work with it when it is quite hard and dry; clean your work off, and if carefully done, you will scarcely discover the imperfection.

To give pine an oak color: Wash the wood carefully in a solution of copperas dissolved in strong lye, in the proportion of a pound of copperas to a gallon of lye; when the wood is dry, after having been thus thoroughly saturated with this wash, oil it, and it will look fresh and nice for a year or two, when it can be restained and again oiled. Often, when not subjected to hard usage, the color will remain undimmed for several years, only requiring to be oiled occasionally. The color may be put on with a short bristled brush, or, the hands being protected with thick buckskin gloves, the wash may be applied with a cloth, which will saturate the wood more evenly. It will blister the hands if they are not well protected.

VARNISHING AND POLISHING.

Be careful in varnishing not to go over the same place twice, as in "washing" water color, and for the same reason; that is to say, you may take off instead of putting on, and it will look patched, or like a seam that shows the stitches. In varnishing, as in painting, take the greatest care to have your brushes clean. Do your work quickly. Make up your mind before you begin and meditate for the next time when you have laid down your brush. It is important to go straight ahead: "the woman who hesitates is lost."

Always Buy Varnish. Never attempt to make it yourself, it is a dangerous process. In varnishing furniture first make the work quite clean, then fill up the knots or blemishes with cement of the same color; see that your brush is clean and free from loose hairs; dip your brush in the varnish, stroke it along the wire across the top of your varnish pot; give it a thin coat; let it stand in a moderately warm place to dry.

To Polish Varnish—Put two ounces of tripoli into an earthen pot or basin, with water sufficient to cover it, then with a piece of fine flannel four times doubled, lay it over a piece of cork rubber and proceed to polish your varnish, always wetting it with the tripoli and water. You will know when the process is complete by wiping a part of the work with a sponge and observing whether there is a fair and even gloss. Clean off with a bit of mutton suet and fine flour. Be careful not to rub the work too hard nor too long, but only to make the surface smooth and even.

French Method of Polishing—With a piece of fine pumice stone and water, pass regularly over the work with the grain, until the rising of the grain is down, then with powdered tripoli and boiled linseed oil, polish

the work to a bright face. This will be very superior polish, but it requires considerable time.

A Sealing Wax Varnish for Chairs or Light Articles—Reduce a two ounce stick of wax to a coarse powder; pour a quarter of a pint of spirits of wine on it (in a bottle); let it gradually dissolve without heat, shaking the bottle occasionally till all is dissolved. Very much depends on the goodness of your sealing wax. You may vary the colors by using different colored wax. As this varnish dries very quickly, it should not be made until it is wanted for use. There is, of course, no danger in compounding this varnish.

“THE BANQUET WAITS OUR PRESENCE.
GOOD SISTER, LET US DINE.”

—SHAKSPEARE.

BILLS OF FARE.

BREAKFASTS.

SPRING.

Fried Brook Trout	Eggs on Toast	Brown Bread
Saratoga Chips	Coffee or Chocolate	

SPRING No. 2.

Broiled Ham	Fried Mush
Scrambled Eggs	Wheat Cakes with Maple Syrup
Cream Stew Potatoes	

SUMMER.

Nutmeg Melons	Fried Fish	Sliced Tomatoes
Saratoga Potatoes	Oatmeal Mush	Muffins Coffee

SUMMER No. 2.

	Fruit	Frizzled Beef	
Milk Toast	Graham Jams	Mashed Potatoes	Poached Eggs
	Tea and Coffee		

AUTUMN.

Beefsteak	Hot Rolls	Baked Potatoes	Codfish Balls
	Cracked Wheat	Chocolate	

AUTUMN No. 2.

Graham Mush	Fried Trout	Pork Steak
Baked Sweet Potatoes	Corn Rolls	Apple Fritters
Coffee and Cocoa		

WINTER.

Baked Beans with Pork	Boston Brown Bread	
Fried Oysters	Lyonnaise Potatoes	Buckwheat Cakes, with Syrup
	Coffee	

WINTER No. 2.

	Pork Tenderloin Fried		
Fried Apples	Baked Potatoes	Waffles	Veal Cutlets, Breaded
	Poached Eggs on Toast	Chocolate or Coffee	

SUNDAY BREAKFAST No. 1.

Hominy or Cracked Wheat	Beefsteak
French Rolls	Potatoes à la Creme
	Coffee or Chocolate

SUNDAY BREAKFAST No. 2.

Indian Meal Mush	Broiled Spring Chicken	Buckwheat Cakes
Baked Potatoes	Scrambled Eggs	Fried Oysters
	Coffee	

SUNDAY BREAKFAST No. 3.

Buttered Toast	White Fish
Mashed Potatoes	Muffins
	Fried Ham
	Egg Omelet
	Vienna Coffee

SUNDAY BREAKFAST No. 4.

Indian Meal Cakes	Broiled Mackerel
	Fried Potatoes
	Fish Sauce
Poached Eggs	Coffee

SUNDAY DINNERS.

DINNER No. 1.

Oyster Soup	Baked White Fish	Fish Sauce	Boiled Beef Tongue
Baked Chicken	Baked Irish Potatoes	Hot Slaw	
Tomatoes	Celery	Catsups	Pickles
Cranberry Pie		Queen's Pudding	
Fruit		Coffee	

DINNER No. 2.

Beef Soup	Lobster Croquettes
Broiled Chicken	Sweet Potatoes
	Baked Beans
Stewed Tomatoes	Cauliflower
	Lemon Pudding
Apple Jelly	Tea or Coffee

DINNER No. 3.

Bean Soup	Veal Cutlets
Fried Parsnips	Sausage and Cabbage
Celery Salad	Apple Meringue
	Whipped Cream
	Chocolate

DINNER No. 4.

Raw Oysters	Chicken and Cream Soup	Roast Turkey
Cranberry Sauce	Baked Sweet Potatoes	Celery Salad
Baked Tomatoes	Pickled Tongue	Hot Slaw
Mince Pie	Nuts and Raisins	
Cream and Cake	Vienna Coffee	

DINNER No. 5.

	Noodle Soup	Roast Pork	
Potato Balls	Fried Sweet Potatoes	Cream Peas	
Apple Sauce	Celery	Indian Meal Pudding	Apple Pie Tea or Coffee

DINNER No. 6.

	Tomato Soup	Baked Halibut	
Roast of Veal	Roast Potatoes	Succotash	
Squash	Boiled Onions	Fried Hominy	
Bread and Raisin Pudding	Boiled Chestnuts	Apples	Coffee

THANKSGIVING DINNER.

	Oyster Soup		
Baked Shad	Roast Turkey	Cranberry Sauce	Jellies
Celery	Pickles	Chicken Salad	Green Peas
Hot Slaw	Sweet Corn	Baked Sweet Potatoes	
Potatoes à la creme	Scalloped Squash	Mince Pie	
Tartlets	Fruit	Coffee	

CHRISTMAS DINNER.

	Raw Oysters		
Chicken and Cream Soup	Boiled Salmon	Roast Turkey	
Chicken Salad	Cranberry Sauce	Baked Tomatoes	
Sweet Potatoes	Hot Slaw	Stewed Corn	
Cream Onions	Potato Puff	Canned Peas	Fried Parsnips
Mince Pie	Cheese	Jelly Tartlets	Coffee
Ices	Nuts and Raisins		

NEW YEAR'S DINNER.

	Oysters in the half shell		
Mock Turtle Soup	Boiled Turkey with Oyster Sauce		
Baked Sweet Potatoes	Cream Mashed Potatoes	Baked Turnips	
Potato Salad	Lima Beans	Sweet Corn	
Brown Bread	French Rolls		
	Boiled Beef Tongue		
Celery	Jelly	Pickles	Mince Pie
Harlequin Ice Cream	Oranges	Raisins	Figs
	Coffee and Chocolate		Nuts

SUPPERS.

No. 1.

Dried Beef	Cold Veal	Waffles	Bread and Butter
Cheese	Chow-Chow	Canned Fruit	
	Sponge Cake	Tea	

No. 2.

Cold Chicken	Veal	Bread	Rolls
Short Cake and Cream		Jelly Cake	
Pickles	Sugared Oranges		
Iced Tea			

No. 3.

Raw Oysters	Cold Turkey	Cranberry Jam
Light Biscuit	Hot Rolls	Apple Sauce
Potato Salad	Stewed Peas	

No. 4.

Oyster Stew	Cold Tongue	Chicken Salad
Raspberry Jam	Cheese	Waffles
Dry Toast	Baked Peas	
Fig Cake	Coffee	

SUNDAY MEALS.

BREAKFAST.

Fried Scallops	Fried Potatoes	Peaches
Vienna Bread	Coffee	

DINNER.

Roast Duck	Succotash	Stewed Tomatoes	Baked Potatoes
Bread	Musk Melon	Tea	

SUPPER.

Escalloped Oysters	Cold Tongue	Warm Biscuit
Cheese	Dry Toast	
Canned Plums	Cocoa-nut Cake	Tea

BREAKFAST.

Blue Fish	Fried Egg Plant	Fried Potatoes
French Rolls	Coffee	

LUNCH.

Graham Bread	Rusks	Peaches and Cream	Tea
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DINNER.

Roast Chicken	Baked Potatoes	Corn	Stewed Onions
Bread	Musk Melon		Tea

SUPPER.

Cold Beef Sliced	Beefsteak	Potato Salad	Apple Jelly
	Floating Island	Fruit Short-cake	
Hot Rolls	Baked Pears		Canned Peaches

BREAKFAST.

Beefsteak	Corn and Fried Potatoes	French Rolls	Coffee
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LUNCH.

Rolls	Salad	Cookies	Peaches	Tea.
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DINNER.

Broiled Blue Fish	Lamb Chops	Rice and Mushrooms	Corn
Potatoes	Bread	Pudding	Tea

SUPPER.

Cold Lamb	Chili Sauce		Canned Salmon
	Warm Biscuit with Maple Syrup		
Saratoga Potatoes	Delicate Cake		Preserves

HOME LUNCHESES.

No. 1.

Tea or Coffee	White Bread	Brown Bread	Crackers
	Ham Sandwiches	Pickles	Jellies
Catsup	Jumbles	Sugared Berries	Whipped Cream

No. 2.

Beef Tea	Cold Chicken	Ham	Lettuce or Potato Salad
	Biscuits		Cheese Sandwiches
Raw or Escalloped Oysters			Basket of Mixed Cake
	Ice Cream or Charlotte Russe		Chocolate or Coffee

No. 3.

Oyster Pie	Pressed Chicken	Sweet Pickles	Sandwiches
Celery	Pickled Cabbage	Biscuits	Currant Jelly
Kisses	Macaroons	Ice Cream	Coffee

PICNIC LUNCHESES.

No. 1.

Cold Roast Chicken	Canned Salmon	Sardines	Tongue
Boston Brown Bread	Pickles	Biscuits	
Fruit Jelly	Chocolate Cake	Marmalade or Jam	
Cookies	Iced Tea	Lemonade	

No. 2.

Cold Turkey	Ham Sandwiches	Cold Boiled Ham	
Pot of Pork and Beans		Chow-Chow	
Spiced Currants	Baked Pears or Apples	Ice Cream	Jelly Cake
Lemon Pie		Iced Tea	

No. 3.

Hard Boiled Eggs	Cold Veal Loaf	Parker House Rolls	
Sliced Tomatoes	Saratoga Chips	Mixed Pickles	
Dried Beef	Sandwiched Biscuits	Lemon Cake	Melons
Fruit		Lemonade	

NEW YEAR'S RECEPTION LUNCHESES.

SANDWICHES.

(Tongue or Ham.)

Sliced Meats	Boned Turkey	Lobster Salad	Pickled Oysters
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FRUIT.

(Apples, Oranges and White Grapes.)

Confectionery, Nuts and Raisins.

CAKE.

Chocolate	Cocoanut	Fruit
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JELLIES.

Coffee and Chocolate	Lemonade
Salads are Garnished with Egg Rings, Lettuce and Celery Hearts	
Sliced Meats, with Parsley	
Tongue or Ham, with Sliced Lemons.	

ALLOWANCES OF SUPPLIES FOR AN ENTERTAINMENT.

Allow one quart of oysters to every three persons present: Five chickens (or what is better, a ten pound turkey boiled and minced) and fifteen heads of celery, are enough for chicken salad for fifty guests:

one gallon of ice cream to every twenty guests; one hundred and thirty sandwiches for one hundred guests, and six to ten quarts of jellies for each one hundred guests. For a company of twenty, allow three chickens for salad; one hundred pickled oysters; two molds of charlotte russe; one gallon of cream, and four dozen biscuits.

BREAD-MAKING.

FIRST PRINCIPLES.

There is no one thing upon which health and comfort in a family so much depend as upon good bread. Without it the meal is a failure, and the most luxurious table incomplete. With it other imperfections are forgotten. Verily, it is the "staff of life."

If importance entitles a thing to a high place, bread-making should stand foremost in the science of cooking. It is not pleasant to think or write about it, but it is a stubborn fact that upon thousands of tables in otherwise comfortable homes good bread is an unknown phenomenon. A phenomenon (because it would be indeed a marvelous estrangement of cause and effect) were indifferent flour, unskillfully mixed with flat yeast, badly risen and negligently baked, to result in that pride of the good housekeeper—light, sweet, wholesome bread.

There are households where sour, stiff bread is a rule, varied semi-occasionally with soda, clammy biscuit-rolls and muffins. In other households the bread is invariably over-risen and consequently tasteless. Sometimes it is slightly acid. And there are still other homes in which "home-made" bread is not used at all, because to make it is so troublesome, uncertain a task that the wife prefers to feed her family upon the bakery sponges, which are flavorless and "dry as a chip" when a day old; and some bread is fifty or sixty per cent. of water, which is added to the flour with the leavening matter.

There are many recipes for making good bread. Skeptics say it can't be made by rule. They are mistaken. It can. They put their material together any way it happens, have as good "luck" as most of their neighbors and are content. The baking they lay upon the shoulders of the great god of chance. The deficiencies of the complacent cook, cheap flour and lazy housekeepers, are at the bottom of more accidents in the bread line than in anything else. From inferior grades of flour it is possible to make tolerable biscuit, griddle cakes, pie and pastry, but not bread. Let it be understood once for all that poor flour is poor economy.

Now let us make some bread by rule:

Take two teacups of boiling water and stir in enough flour to make a thin batter. Pour in a quart of cold water, add one teacup of baker's yeast, a tablespoonful of salt and four tablespoonfuls of melted lard; add enough flour to make a thick batter. The temperature of the place for the bread to rise in should be seventy degrees. Let the sponge stand for three hours, but not near a heated stove. At the end of the three hours, knead in all the flour it will mix without sticking to the hands and knead it ten minutes. Let it stand again in the same temperature an hour to rise. Knead again a little, mold and put it in your bread-pan. Let it rise until the corners are filled and the dough is nearly even with the edges of the bread-pan.

To bake it well, the temperature of the oven should be about 212 degrees. Place your bread in the oven with a large pan turned over it so as not to hinder its rising, and bake three-quarters of an hour.

When to eat it: Never when it is warm. It is better far, for health, not to cut into a loaf until it is six hours old. In Prussia bread is not eaten until it is twenty-four hours old, and increased vigor in American people would follow the adoption of the same rule.

HOP-YEAST.

First, and the most important of all, is how to make good, reliable yeast. Steep slowly in a porcelain or a bright tin kettle one large handful of fresh hops tied in a cloth; boil six large potatoes, sliced thin, in two quarts of water, and in porcelain; when done very soft, mash till smooth and creamy. Have ready one pint of flour, wet and rubbed to a smooth paste; pour into this the potato water boiling hot, stirring smoothly; let it boil a few minutes, stirring all the time; add the hop water and potatoes, two tablespoonfuls of salt and one cup white sugar; stir thoroughly and set away to cool. When milk warm to the touch, stir in one cup of fresh yeast; let it rise in a warm place twelve hours; put it in an air-tight vessel, previously well scalded, and set in the cellar. This will keep from four to six weeks. Always make new yeast before the old is gone, in order to have some to start with. Be very particular at every new batch of yeast, to have the vessel in which it is kept well cleaned with hot saleratus water. Much depends upon keeping this sweet and clean.

YEAST THAT WON'T SOUR.

For three quarts, take two handfuls (as much as you can hold) of hops, one teacup of flour, half a teacup of salt, half a teacup of white sugar, two large tablespoonfuls of ginger; while the hops are boiling mix the above with a little cold water, strain the hop water, wash out the kettle, pour all in the kettle again, stirring all the time, to keep from burning; it will be thick and smooth. Boil thoroughly;

have the yeast jar perfectly clean; pour in the cooked batter and set away to cool; when cool enough not to scald the yeast, put in a teacupful of yeast; when light, tie up tightly and set on the cellar floor.

DRY YEAST.

Take a large handful of hops, tie up in a cloth and place in a crock or bright stew pan; pour one and one-half quarts boiling water over them and steep fifteen minutes; remove from fire, squeeze the water from the hops and lay them aside; put one quart flour, one tablespoonful of ginger and three of sugar into the hot water, which should be hot enough to thoroughly scald the flour; when cool add a couple of cakes of good dry yeast; then stir the mixture frequently; every time it rises, stir it down again; let it stand over night; the next morning stir as before; when it is all a light foam, stir thick with corn meal; make into cakes and dry in the shade.

GRANDMA'S HOP YEAST.

Put two handfuls of hops in a sack and then put in a kettle with two quarts of water; let them boil ten minutes; peel and steam three or four good sized potatoes; put two quarts of flour in a pan; pour the boiling hot water on the flour; mash the potatoes and stir them into the mixture while hot; when the whole becomes milk-warm, add one-half teacup of sugar, same amount of salt and one coffee cup of baker's yeast.

YEAST BREAD.

To make first-rate bread, the sponge should be set over night in a warm place and raised and kneaded three times; the first time from fifteen to twenty minutes—the more the better. If this rule is followed the bread will present an even surface when sliced off, and not the loose, crumbly appearance which is so often seen in bread.

Take three quarts of good flour, sift and warm; make a cavity in the center, add a large teaspoonful of salt; take one pint of new milk or water boiling hot, pour into this and stir quickly; cool off with cold milk or water; add one cup of yeast; mix well together; then cover well and set in moderately warm place (if in cold weather); this will be ready to knead up before breakfast, if set over night. Slashing the dough with a sharp knife adds to its lightness and texture. When well kneaded first time, cover tightly, watch closely, and as soon as light knead as before, but be very careful not to work in much flour, only keep enough on the board to prevent sticking, as all the flour that is added after the first kneading only makes the bread hard and dry. As soon as it is light the second time, divide into loaves and reserve a portion for biscuit, so that the bread will not be cut till cold. Mold

smoothly, put into tins, let rise fifteen or twenty minutes in a warm place; bake half an hour in moderately hot oven. When done set on hearth, cover with double thick cloth five minutes, turn out on same cloth; let stand until cool; put in stone jar and keep covered. Always keep a cloth folded in the bottom of the jar to take up the dampness which naturally collects.

Biscuit is made from the same dough as the bread, rolled out and spread with a small quantity of lard, which must be very fresh and sweet. Double the dough together, roll and spread again three times; then cut in small biscuits; place on buttered tins; let stand half an hour; bake fifteen minutes until a very light brown. Cover with cloth a few minutes and slip off on the same until ready for use. All bread, biscuit, loaf cake or doughnuts made from yeast should rise after being mixed before being baked; if put into the oven or fried directly they are never light, as the dough has no chance to recover its elasticity.

QUICKLY MADE BREAD.

As early as possible in the morning put two yeast cakes in a little water to soak. Take two tablespoonfuls salt, two of sugar and three of flour, put in a basin and pour over it one pint of boiling water; when cool enough, put in the soaked yeast cakes and let it rise until noon. Boil twelve large potatoes, mash fine and rub through a colander; pour over them one quart boiling, and one of cold water; when lukewarm, add the prepared yeast and let stand over night; afterwards cover tightly and keep in a cool place. One pint makes one loaf of bread. Mix hard as other bread and put in tins; let rise only once; mold well.

This method obviates starting the bread over night, for in using the yeast for the only moistening, in two hours from the moulding the bread is ready for the table. It will be found especially convenient for fresh rolls.

To make a nice shape after it is ready for the tins, melt butter and grease the loaf all over, which will prevent its cracking open. [Never grease bread tins.] It should be pressed flat into the pans, that it may rise as much at the sides as in the center, then it will bake easily; much always depends upon the baking, and it should be given the closest attention.

MOTHER'S BREAD.

In the morning take a quart bowl that is sweet and clean, put in an even teaspoonful of salt, sugar, soda and ginger, one teacupful of coarse flour. Turn boiling water on and stir until a thick batter is made; then cover and set back until they become lukewarm; now look at them; if they have become set, like pudding, add a little warm water and stir until thin; put in a good warm place, and keep warm until they fill the

bowl full. The yeast or risings are now ready for use, and there will be enough to bake with three times.

Early in the morning get the bread pan and fill two-thirds full of flour, well sifted; make a hollow in the center, throw in a small tablespoonful of salt. Pour in a pint of boiling water, stirring it into the flour; then half a pint of milk; add hot water enough to make a pint, then another pint of water, the right temperature to make the sponge cool enough to not scald and kill the life of the yeast and yet leave it real warm; now stir in one-third of your yeast; cover with dry flour; then cover with your bread board or another pan and let rise; mold into loaves; let rise again and bake in a brisk oven. The quicker bread bakes and not burn, the nicer the flavor. This amount will make three good sized loaves. If the oven is just the right heat when it goes in, it will bake in twenty minutes. If it has to stay in over thirty minutes it will lose its best flavor. Be sure and bake a nice brown.

SALT RISING BREAD.

The earlier in the morning it is set the better. A most convenient hour is six o'clock. Take one pint of water, one-half teaspoonful of salt and one teaspoonful of sugar; stir to the thickness of pan-cake batter. The water used should be as warm as the hand can bear. Place the vessel containing this batter into water of the temperature of that first used, and let it stand for three hours. In that time a water will arise to the surface; then thicken with flour until the batter is as thick as it was in the commencement. Let it stand three hours longer when it will again rise, making a total standing of six hours. Then get what flour you need for your baking, scald about one pint of it, and after it is cool mix the rising together with warm water and mix to a stiffness to knead on a warm board. A great deal of kneading is required. Place the dough in the baking pan, set aside until it rises to twice its original size, and then bake in a quick oven. A careful following of these directions will make the most delicious bread that has ever entered mortal's mouth. If a large baking, the ingredients are to be proportionately increased.

No. 2.—In the evening scald two tablespoonfuls of corn meal, a pinch of salt and one of sugar, with sweet milk, and set in a warm place till morning; then scald a teaspoonful of sugar, one of salt, half as much soda, with a pint of boiling water; add cold water till lukewarm, then put in the mush made the night before and thicken to a batter with flour; put in a close vessel in a kettle of warm water (not too hot), when light, mix stiff, adding a little shortening; mold into loaves. It will soon rise, and will not take as long to bake as yeast bread.

Railroad emptyings is often used for salt rising bread, and some think it raises quicker than the common flour emptyings. This is made by

taking one tablespoonful of ginger, one teaspoonful of soda, one pint of boiling water; thicken with coarse flour or middlings; let it rise and set in a cool place. Use a teaspoonful in a baking of salt-rising bread.

BROWN BREAD.

Take two quarts of corn meal; scald with one quart of boiling milk or water; when cool add one quart of Graham flour, one large spoonful salt, one cup brown sugar or best molasses, one cup home-made yeast, one cup flour. Mix with warm water as stiff as can easily be stirred; put in deep basins; steam two hours and bake one. Before baking, baste with a few spoonfuls of sweet cream or milk; this makes a soft, tender crust.

RAISED BROWN BREAD.

Get Graham flour fresh from the mill in small quantities, as it soon molds. Make your sponge the night before, the same as for white bread, using white flour; in the morning divide it, using for the brown one teaspoonful of salt and a scant cup of sugar; use just enough Graham flour to get it together nicely, and no more; when light make into small loaves; have pie-pans well buttered; grease the top of the bread by putting it on the pan first, then turn; turn the sides under good and keep in a warm (not hot) place; when light, bake.

BOSTON BROWN BREAD.

Two cups of Graham flour, two cups of corn meal, one cup of New Orleans molasses, three cups of milk, one teaspoonful of soda, two teaspoonfuls of cream tartar (sour milk is best, and if it is used you need no cream of tartar). Steam five hours and bake half an hour. Keep closely covered while steaming and the water boiling all the time. This makes a loaf large enough for ten persons.

STEAMED BROWN BREAD.

Four cups corn meal, two cups flour, one cup molasses, two cups sour milk, two and a half or three cups of sweet milk or water (some meal requires more wetting), one teaspoonful soda, one and a half teaspoonfuls salt; steam three and a half or four hours.

CORN BREAD.

One egg, one cup molasses or sugar, one cup sour milk, two cups sweet milk, two cups wheat flour, three cups corn meal, one teaspoonful each of soda and salt. Put in a two-quart basin, steam one hour, and bake one hour in a slow oven. It is best eaten warm for dinner, but is good cold, with either butter or milk.

VIRGINIA CORN BREAD.

Dissolve a tablespoonful of butter in three pints and a half of boiling milk, and into this scald one quart of India meal. When cool add half a pint of wheat flour, a little sugar, a teaspoonful of salt and two eggs, well beaten; mix well together, and bake in two cake-tins, well buttered.

CAPE MAY CORN BREAD.

One pint sifted corn meal: pour on it one quart boiling water and two teaspoonfuls of salt; three eggs, the whites beaten first as light as possible, and then add the yolks, unbeaten, to the whites, and beat all again until light; bake very thin.

BAKED INDIAN BREAD.

One cup molasses, three cups flour, two cups sour milk, four cups sweet milk, five cups meal, one tablespoonful of salt, one tablespoonful of soda; bake two hours.

INDIAN LOAF.

One pint corn meal, one pint flour, one pint buttermilk, one tea cup molasses, one teaspoonful soda, one teaspoonful salt; bake slowly just two hours.

GRAHAM BREAD.

Take one and two-thirds cups of water or milk and a small piece of butter or lard; mix quite thick with Graham flour or Arlington wheat meal, which is better; add half cup of good yeast and set to rise over night. In the morning dissolve one half teaspoonful soda in a little water, and add one half cup molasses; stir this into the bread, mix quite soft and put in baking tin to rise. Bake thoroughly. A nice rye and wheat loaf may be made in the same way, using one and one-half cups sifted rye and the rest wheat flour. If you wish a light-colored loaf use only one cup of rye, and sweeten with sugar.

GRAHAM BREAD.

Prepare a sponge as for white bread; then when very light, take two parts Graham flour, one-third white, and to every quart of this allow a handful of meal, a teaspoonful salt; wet this up with the sponge, and when mixed add for a loaf of fair size half a teacup molasses; the dough should be very soft; knead it diligently and long, it will not rise so rapidly as white; rise second time; brown flour should not be sifted.

STEAMED GRAHAM BREAD.

Boil a pint of milk and thicken with Graham flour; then add cold milk enough to make the whole as thin as batter. As soon as cool enough not to scald, add half a teacup of hop yeast and set in a warm place to rise. When light put in a little salt and half a teacup of syrup—or sweeten to taste—and as much Graham flour as can be stirred in with a spoon. Sprinkle a little fine flour on the doughboards, and mold the brown bread until it works clear from the board and hands, being careful not to get it too stiff and dry. Put it into a round basin that will fit nicely in your steamer, and return to the warm place to rise. When light enough to bake, put it into the steamer over boiling water and let it cook an hour; then bake twenty minutes in the oven. Do not open the steamer while the bread is cooking or the bread will be heavy.

GRAHAM UNFERMENTED BREAD.

One and one-half pints Graham, one-half pint flour, one tablespoonful sugar, one teaspoonful salt, two teaspoonfuls baking powder, one and one-half pints of milk, or equal parts milk and water; sift together Graham flour, sugar, salt and powder; add milk (or milk and water); mix rapidly into a soft dough, which pour from a bowl into a greased tin, and bake in a rather hot oven forty minutes. Protect the loaf with paper the first fifteen minutes.

GRAHAM CRACKERS.

One quart best Graham flour, one tablespoonful sugar, one-half teaspoonful salt, half teaspoonful baking powder, two teaspoonfuls butter, and little more than one-half pint of milk. Sift together Graham, sugar, salt and powder; rub in the lard cold, add the milk, and mix into a smooth, consistent dough; flour the board, turn out the dough, and knead it well five minutes; roll it with the rolling-pin to thickness of one-quarter inch; cut it with a knife into small enveloped-shaped crackers; bake in rather hot oven, with care (as they burn easily), ten minutes; handle carefully while hot; when cold, store for use.

.GERMAN BREAD.

One pint bread sponge; one cup sugar; one egg; one piece of butter the size of a walnut; beat them all together till light; stir in flour till it is as thick as a cake; let it rise till light; then bake in a moderate oven. After you butter your tin, sift cinnamon over it, and just before baking sift sugar over the top of the bread

PULLED BREAD.

Take from the oven an ordinary loaf when it is about half baked and with the fingers, while the bread is yet hot, quickly pull the half-set dough into pieces of irregular shape about the size of an egg. Do not attempt to smooth or flatten them—the rougher their shape the better. Set them upon tins, place in a very slow oven and bake to a rich brown. This forms a delicious crisp crust to eat with cheese, milk or cream.

USES OF STALE BREAD.

1. Make a dressing of meat—crumb it fine, turn hot broth over it, season, add butter and a well-beaten egg, or more, according to quantity. 2. Make bread pudding—soak two hours in sweet milk, then beat eggs, sugar and spices, and bake; fruit sometimes is added. 3. Make biscuit—soak over night in sour milk, mash fine with the hand and mix in your biscuit for breakfast, adding salt, lard and soda. They are better than without the stale bread. 4. Make pancakes or gems—soak over night in sour milk, add well-beaten eggs, corn meal and Graham flour to make a batter, and soda and salt, and bake on a griddle or in a gem pan. 5. Crumb fine and put them in the next omelet you make. 6. Toast your bread; set a pan of milk on the stove, but do not remove the cream from it; add butter and salt, dip the bread in this and send to the table for supper or breakfast. 7. Crumb fine and put in your tomatoes when you are stewing them. 8. Pound fine, season and roll oysters or fresh fish in them, and fry in nice lard. 9. Take about equal quantities of the bread, and the potatoes that were boiled the day before, and after cutting them into small pieces, put into a spider and add a small lump of butter, also pepper and salt. Pour on enough hot water to soak the bread. This is for breakfast.

BREAKFAST AND TEA CAKES.

Soda biscuit must be handled as little as possible, made rapidly and put directly in the oven. The same with baking powder ones. Mix soda and cream tartar or baking powder in the flour (use baking powder with sweet milk, and soda with sour), so the effervescence takes place in the flour. One teaspoonful of soda and two of cream tartar, or three teaspoonfuls baking powder to every three pints of flour, is a proper proportion.

Biscuits and gems will rise more quickly if put into hot pans, but

the fire should be built some time before the biscuits are made, for if the oven is too hot, the biscuits will burn before they can raise.

Biscuit may be baked in this way in eight minutes. Any kind of bread or pastry mixed with water requires a hotter fire than that mixed with milk.

Biscuit and rolls should be allowed to rise one-half longer than bread rolls, because the loaves of the former, being smaller, are penetrated sooner by the heat, and of course the fermentation is stopped sooner, and the rolls do not rise so much in the oven. All biscuit and bread except brown and Graham bread, should be pricked with a fork before putting them in the oven.

Waffle irons should be heated, then buttered or greased with lard, and one side filled with the batter, closed and laid on the fire, or placed on the stove, and after a few minutes turned and browned on the under side. Muffins are baked in muffin rings. Both muffins and waffles take about twice as long to bake as griddle cakes. In eating them, do not cut but break open.

Bread, biscuit and cake that is a little stale, can be made almost as nice as when fresh, by plunging them for an instant in cold water, and then placing in an oven ten or fifteen minutes; when this is done they should be eaten immediately. Crackers, if put in the oven (dry not dipped) a moment, will taste as if fresh baked.

Always use the purest soda, cream tartar and baking powder. Baking powder is often made at home, in this way: Eight ounces of flour, eight of English bi-carbonate of soda, and five of tartaric acid; mix together by passing several times through a sieve.

BISCUIT.

To one quart of rich buttermilk add two small teaspoonfuls of soda, one of salt, flour to make a stiff dough; mix quickly and as little as possible; roll out and cut; bake quickly. If they are yellow, use less soda; if heavy, more, as it varies in strength.

BAKING POWDER BISCUIT.

One pint of water, one-half cup of shortening (half lard and half butter), one teaspoonful of salt, heaping tablespoonful of baking powder. Sift your flour into the mixing pan; mix the baking powder and salt into the center part of flour the same as if for pie crust; mix as little flour as possible, just enough to be able to roll them nicely; scarcely knead them at all; bake twenty minutes in a hot oven; this recipe makes eighteen biscuits.

TEA BISCUIT.

One-half cup of butter, two cups sugar, two pints flour, two teaspoonfuls of baking powder, one teaspoonful extract nutmeg. Sift the flour,

sugar and powder together; rub in the butter cold and add enough sweet milk to make a soft dough—add the extract last; roll out half an inch thick and cut out with a biscuit cutter; wash over with milk and bake twenty minutes.

CREAM BISCUIT.

One pint thick sour cream, one teaspoonful soda, one teaspoonful cream tartar. Flour sufficient to roll out, and bake in a quick oven.

SODA BISCUIT.

One quart of flour, one tablespoonful of lard, one teaspoonful of soda, two teaspoonfuls of cream tartar. Put both in the flour and wet with sweet milk.

DIXIE BISCUIT.

Three pints of flour, two eggs, two tablespoonfuls of lard, one small cup of yeast, one cup of milk; mix at eleven o'clock, roll out at four o'clock and cut with two sizes of cutters, putting the smaller one on top; let rise until supper. Bake twenty minutes.

GRAHAM BISCUIT.

Three cups Graham flour, one cup white flour, three cups of milk, two tablespoonfuls of lard or butter, one heaping large spoonful of white sugar, one saltspoonful of salt, one teaspoonful of soda, two teaspoonfuls cream tartar; mix and bake as ordinary soda biscuit. They are good cold.

FRUIT BISCUIT.

One coffee cup sugar, one cup butter, one cup raisins (seedless are best), one egg, three teaspoonfuls baking powder; flavor with vanilla and lemon extract to taste; the raisins to be chopped fine. Roll out and cut thin with a biscuit cutter. Bake in a dripping pan with a greased paper in the bottom of tin.

BUTTERMILK BISCUIT.

Three pints of flour, well sifted, a heaped teaspoonful of salt, half a pound of lard, one teaspoonful of soda, rubbed fine and smooth; rub all these ingredients well together and mix with them enough buttermilk to make a thin dough that can be easily handled; roll out and bake in a hot oven. The quicker they bake the lighter and better they are.

INDIAN LIGHT BISCUIT.

One quart of sifted Indian meal, a pint of sifted wheat flour, a very small teaspoonful of salt, three pints of milk, four eggs. Butter a sufficient number of cups, or small, deep tins; nearly fill them with the

batter. Set them immediately into a hot oven and bake them fast. Turn them out of the cups, send them warm to table, pull them open and eat with butter. They will puff up finely if, at the last, you stir in a level teaspoonful of soda, melted in a little warm water.

MILK BISCUIT.

Two pounds flour, one-fourth pound of lard or butter, one teacup of yeast; one teaspoonful of salt, one pint of milk; make a soft dough and set at ten o'clock; stir at three and mold into biscuits, adding more flour if necessary. Let them rise until nearly tea time and bake twenty minutes.

SOFT-STIRRED BISCUIT.

One quart of sour milk, one teaspoonful soda; add flour to make a thick batter and bake on pie tins.

BUN LOAF.

Take five pounds of flour and five teaspoonfuls of soda, mix well; add one pound raisins, one pound currants, two ounces candied peel, two ounces citron, half-pound brown sugar, half-pound treacle, half-pound lard or butter, two teaspoonfuls allspice. When these are well mixed add as much fresh buttermilk as will make it the right consistency. Bake slowly in deep tins, as it will rise considerably.

HOT CROSS BUNS.

Three cups of sweet milk, one cup of yeast; flour enough to make a stiff batter; set this as a sponge over night. In the morning add one cup of sugar, one-half cup melted butter, one-half nutmeg; saltspoonful of salt; flour enough to roll out like biscuits; knead well and set to rise five hours. Roll half an inch thick; cut into round cakes and put in the pan. When they have stood half an hour make a cross on each one and put into the oven instantly.

WHITE MOUNTAIN ROLLS.

Sixteen cups of flour, half cup of sugar, cup of butter, cup of yeast, the whites of four eggs beaten to a stiff froth and four cups of boiling milk; melt the butter and sugar in the milk, have the milk blood warm and mix the bread, adding the whites of eggs after mixing in part of the flour, knead stiff and let rise in a warm place over night. In the morning knead into rolls and let rise till light; rub the beaten white of an egg over the tops of rolls and bake thirty minutes.

FRENCH ROLLS.

In kneading dough for the day's baking, after adding and working in the sponge, set aside enough for a loaf of tea-rolls, work into this a

heaping tablespoonful of lard or butter and let it stand in a tolerably cool place, out of all draught, for four hours; knead again and let it stand three hours more; make into rolls; roll out very lightly pieces of the dough into round cakes and fold these not quite in the center, like turnovers; let it raise for an hour, bake steadily half an hour, or less if the oven is quick. Can make Graham rolls the same way.

VEAL ROLLS.

Ingredients—The remains of a cold fillet of veal, egg and bread crumbs; a few slices of fat bacon; force meat. Mode—Cut a few slices from a cold fillet of veal one-half inch thick; rub them over with egg; lay a thin piece of fat bacon over each piece of veal; brush these with the egg, and over this spread the force meat thinly; roll up each piece tightly; egg and bread crumb them and fry them a rich brown; serve with mushroom sauce or brown gravy. Time, ten to fifteen minutes to fry the rolls.

RAISED ROLLS.

Two quarts of flour; make a hole in the center and put in a piece of butter size of an egg, a little salt, a tablespoonful sugar; scald and cool one pint milk and pour in; beat smooth and at last add half a tea-cup of good, lively yeast. When this sponge is light, knead fifteen minutes; let rise and cut in round cakes thin; butter one half of cake and turn over on itself; let it rise again and bake in a quick oven.

PARKER HOUSE ROLLS.

Scald one quart of rich milk and set a sponge with yeast, adding salt and a lump of butter the size of an egg; do this right after breakfast; when light make a soft dough and let it rise again and roll out about an inch thick; cut into large, round pieces; lay little bits of butter on one side of each, then fold over the other side as for ordinary rolls; let them rise again and bake a light brown for tea.

CINNAMON ROLLS.

Take light dough as for bread; mix in shortening, an egg and a little sugar; roll out to about quarter inch thickness; spread with butter, then sprinkle with sugar and cinnamon; roll up and cut as you would a jelly cake; put in pans like biscuit; set to rise. When light put a lump of butter and sugar and cinnamon on each one and bake.

RAISED RUSKS.

Take one pint of bread sponge, one egg, one cupful of sugar, half a cupful of sweet milk, half a cupful of butter and two teaspoonfuls of baking powder, stir all thoroughly together, and let it rise till very

light; knead it down again and let it rise, then mold into biscuits about the size of an egg, put them quite close together in the tin, and let them rise till very light; bake a little longer than common biscuits, and until the top is a dark brown.

QUICK MADE RUSKS.

One and a half pints flour, half a teaspoonful salt, two tablespoonfuls sugar, two teaspoonfuls baking powder, two tablespoonfuls lard, three eggs, one teaspoonful each extract nutmeg and cinnamon and one pint milk. Sift together the flour, salt, sugar and powder; rub in the lard cold; add the milk, beaten eggs and extracts; mix into a dough soft enough to handle; turn out on the board; give a quick turn or two to complete its smoothness; break off into small pieces; roll them under the hand into small balls round and about as large as a small egg; lay in a well greased shallow baking pan very close together; wash over with a little melted butter and milk; bake in moderate oven about thirty minutes; when cold sift fine white sugar over them.

COFFEE CAKE.

Take a piece of raised dough, when you are making yeast bread, large enough to fill two good sized dripping pans, allowing it to be nearly an inch in thickness; work into this one cup of powdered sugar, two eggs, butter or lard the size of an egg; work well into the dough; flavor with essence of lemon, and put to raise as you would bread. When raised well, work over and roll out the desired thickness; put in pans, and when raised again brush the top with butter, sprinkle over it sugar and cinnamon, and put to bake. This does not need rising twice unless liked best.

Or this: One pint of good yeast; the same amount of sugar, eggs and butter; one-quarter pound or more of raisins, either whole or chopped as you like best; mix well and raise twice or three times before baking; sprinkle the top of this also with cinnamon and sugar. Some brush the top lightly with the yellow of eggs to hold the sugar on; either of the two ways is good.

UNBOLTED WHEAT GEMS.

One egg, two cups of milk, one tablespoonful of white sugar, one tablespoonful of butter, even teaspoonful of soda, two of cream tartar; bake in a quick oven. You will find them superior to Graham gems.

SWEET LOAF.

A quart of light dough that has been raised with hop yeast; knead in half cup shortening, cup of raisins, cup of sugar, nutmeg to taste; let it rise again. To be eaten cold, sliced and buttered.

EGG BREAD.

To one pint of corn meal take two eggs, one-half tablespoonful of lard and salt to taste; four tablespoonfuls of apple vinegar, mixed with boiling water enough to make the meal into batter; lastly stir in a teaspoonful of soda. This recipe makes excellent egg bread without either buttermilk or cream of tartar. With corn meal and flour mixed half and half, delightful waffles and batter cakes can be made by the same recipe.

INDIAN EGG BREAD.

One-half cup bread crumbs soaked in a pint of milk, two eggs, two cups Indian meal, one tablespoonful lard or butter, one teaspoonful salt. Beat bread crumbs to a smooth batter; beat eggs very light, melt the shortening and stir all together very hard. Bake in shallow tins very quickly. Eat hot.

SOUTHERN CORN BREAD.

To one pint of corn meal partly scalded, take half a pint of sour milk, one teaspoonful of soda, two eggs, a dessert spoonful of melted lard, and a little salt; if the batter is too stiff, add a little more milk; have oven hot; bake in shallow tin.

BEEF LOAF.

One and one-half pounds of beefsteak chopped very fine and free from grizzle; two cups of rolled crackers (fine); one cup of cold water, one-half cup of butter; salt and pepper to suit the taste; bake till done.

JOHNNY CAKE.

Two teacups sour milk, a piece of butter as large as an egg, a tablespoonful of sugar, one egg, a little salt, half a teacupful of flour, thicken with corn meal, adding a large teaspoonful of soda, and bake at least a half an hour. The difficulty in getting johnny cake good is in getting the batter the right thickness, and this you can only tell by experimenting; if too thick, it will be dry, and if too thin, sticky. It is nice made with sour cream, leaving out the butter.

SCOTCH SHORT-BREAD.

Rub together into a stiff, short paste, two pounds flour, one pound butter and six ounces loaf sugar; make it into square cakes, about half an inch thick, pinch them all along the edge at the top; over the whole surface of the cakes sprinkle some white comfits; put the cakes on tins so as to touch each other on their edges, and bake in a slow oven.

EGG GEMS.

Mix together any kind of cold meat (chopped fine), with an equal quantity of bread crumbs; use pepper, salt, a bit of butter and a little milk; fill some buttered gem-pans with the mixture, then carefully break an egg on the top of each; season with pepper and salt, and sprinkle some very fine cracker crumbs on top; bake eight minutes; a little grated cheese may be added to the cracker, if desired.

FRIED BREAD.

Take dry bread, dip it into hot water quickly, and lay on to a hot pancake griddle, which has some lard or butter melted; salt, and when nicely browned on one side, turn on the other and brown; add more butter when needed. Some prefer the bread dipped in egg first.

SWEETENED FRIED BREAD.

Beat three eggs very light and stir into one pint of sweet milk; slice some bread; dip into the milk and eggs and fry a light brown in butter and lard. Sprinkle over the top with powdered sugar and cinnamon.

SWEET POTATO SHORT CAKE.

Take two potatoes to three pints of flour, mash the lard in the potatoes (same quantity as you use for ordinary short cake), rub them and flour smoothly together without working; roll out, bake in quick oven; use yeast powder.

EGGS.

BAKED EGGS.

Beat up six eggs, one tablespoonful flour, six of sweet milk; melt a piece of butter in the frying-pan; when hot, turn the whole in and bake in a very hot oven; to be served as soon as done.

STUFFED EGGS.

Boil the eggs hard; then cut them in two carefully; remove the yellow and mix it with fried onions, salt, pepper and a little parsley, and a little ham chopped fine. Fill the whites with this and fry so as to brown the yellow.

POACHED EGGS.

Poached eggs can be made very appetizing. Have a little boiling water with vinegar, peppercorns and salt, ready. Break the eggs in whole, and when done, serve on toast.

SCALLOPED EGGS.

Make a force meat of finely chopped ham, fine bread crumbs, pepper, salt, a little minced parsley and some melted butter. Moisten with cream, or milk, to a soft paste, and half fill some patty pans or scallop shells with the mixture.

FRITTERS.

POTATO FRITTERS.

Grate six cold boiled potatoes; add one pint of cream, or milk and flour enough to make stiff as other fritters; the yolks of three eggs; then the beaten whites, a little salt; fry in hot lard.

CROQUETTES.

One cup full of minced meat, two cups of bread crumbed or soaked soft, one egg, salt and pepper to taste; fry in spoonfuls in boiling lard.

CRULLERS.

One cup of sugar, two eggs; beat well together; add two table-spoonfuls of melted lard from the kettle, two-thirds of a cup of sweet milk (or cold water), a teaspoonful of salt, two heaping teaspoonfuls of baking powder, mixed with flour, to roll; flavor with ground cinnamon; cut in rings, and fry in hot lard.

MATRIMONIES.

Three eggs, well beaten, a little salt, flour enough to mix hard; roll thin as paper; cut into fingers and give them a twist. Fry in hot lard, hotter than for common fried cakes.

RASPBERRY FRITTERS.

Make a batter of a pint of milk, one egg, a little salt and enough flour to make a mixture that will drop from a spoon. Add a cup of fine raspberries, with a tablespoonful of granulated sugar mixed with them. Fry in hot lard and dash with powdered sugar.

CORN FRITTERS.

Two cups of grated corn, two eggs, one cup of milk, flour for thin batter, a pinch of soda, salt, one tablespoonful melted butter. Mix and fry as you would griddle cakes.

CREAM FRITTERS.

Beat three eggs to a froth, add half a pint of cream, the same of milk, a teaspoonful of salt, one pint flour, two teaspoonfuls baking powder; stir to a smooth batter; fry in hot lard the same as doughnuts. These are good hot or cold. Serve with sweetened cream or maple molasses.

APPLE FRITTERS.

Beat three eggs very lightly, then stir in one teaspoonful of salt, one-half cup of sugar, one pint of milk, two cups of chopped apple and two cups of flour. Flavor with nutmeg. Stir all well together and fry in lard as pancakes. Sift sugar over them and send to the table.

DOUGHNUTS.

One pint sour milk, one cup sugar, two eggs, one teaspoonful of soda, half a small cup of lard, nutmeg to flavor. Mix to a moderately stiff dough, roll half an inch thick, cut in rings or twists, drop into boiling lard and fry light brown.

MOONSHINES.

Roll a coffee cup of pale yellow sugar; then add the yolks of six eggs and a pinch of salt; beat well and pour into the flour-tray and work into a soft dough; roll very thin and cut out with a tumbler, drop into a frying pan of hot lard and cook quickly. When done, sift white sugar over them.

HOMINY CROQUETTES.

To a cup of cold, boiled hominy (small grained), add a tablespoonful of melted butter, and stir hard, moistening by degrees with a cupful of rich milk, beating to a soft paste. Put in a teaspoonful of sugar, and, lastly, a well-beaten egg. Roll into oval balls and dip into beaten egg, then into cracker crumbs, and fry in hot lard. Flour your hands before rolling them.

BREAD FRIED CAKES.

Take any bits of bread you may have left after meals; soak them in milk, or milk and water, until perfectly soft; mash fine; add two eggs, pinch of soda, salt to taste, and enough flour to make them fry nicely; drop the spoonfuls into hot butter or lard. These are inexpensive and good, and a better way to use dry bread, than in puddings.

CRULLERS.

Two coffee cups sugar, one of sweet milk, three eggs, a heaping tablespoon of butter, three teaspoonfuls baking powder mixed with six cups of

flour, half a nutmeg, a level teaspoonful of cinnamon. Beat eggs, sugar and butter together, add milk, spice and flour; put another cup of flour on molding-board, turn the dough out on it and knead until stiff enough to roll out to a quarter-inch thick; cut in squares; make three or four long incisions in each square; lift by taking alternate strips between the finger and thumb; drop in hot lard and cook as doughnuts.

GREEN CORN FRITTERS.

Grate green corn from the cob, and allow an egg and a half for every cup, with a tablespoonful of milk or cream; beat the eggs well; add the corn by degrees, beating very hard; salt to taste. Put a tablespoonful of melted butter to every pint of corn; stir in the milk and thicken with just enough flour to hold them together—say a tablespoonful for every two eggs. Fry in hot lard, as you would fritters, or cook upon a griddle, like batter cakes; eaten at dinner or breakfast these always find a cordial welcome.

JOLLY BOYS.

One cup of sour milk, half a level teaspoonful of soda (dissolve soda in a little of the sour milk with a pinch of salt), one egg beaten light, one or two tablespoonfuls (think the children will like two), of molasses. Mix rye meal with the milk, to the consistency of a thin batter, and then add Indian meal until the batter becomes a stiff one. Last of all stir in the egg. Drop from tablespoon (about half a spoonful at a time), into a kettle of boiling drippings or lard, and brown as you would crullers or fried cakes. If they are rightly made they will pop over themselves when done on one side, in a light and buoyant manner, and that's why they are called "jolly boys."

GRIDDLE CAKES.

APPLE PANCAKES.

Make one quart of batter as for any other pancake, and add one cup of finely chopped apple. The latter must be stirred each time a spoonful is taken out in order to equalize it.

CREAM PANCAKES.

Mix the yolks of two eggs, well beaten, with a pint of cream, two ounces of sifted sugar, a little nutmeg, cinnamon and mace. Rub the pan with a bit of butter and fry the pancakes thin.

GREEN CORN CAKES.

Six ears grated corn, two eggs, one pint of milk and water, equal parts, one pint of flour, one tablespoonful of butter, a little salt; bake on griddle.

HOMINY CAKES.

To one pint of warm boiled hominy add a pint of milk or water, and flour enough to make a thin batter; beat up two or three eggs, and stir them into the batter with a little salt. Fry as any other cakes.

RICE GEM CAKES.

To one pint soft boiled rice, add a teacup flour, a tablespoonful butter, a little salt, two well beaten eggs, milk enough to make a batter. Bake on a griddle or pour in well greased gem-pans.

PANCAKES.

One cup of sweet milk, tablespoonful of white sugar, one egg, one tablespoonful of butter, one tablespoonful of soda and two of cream tartar; make as stiff as batter. They are delicious for breakfast.

RICE CAKES.

One cup cold boiled rice, one pint flour, one teaspoonful salt, two eggs beaten very light, milk to make a tolerably thick batter. Beat all together well and bake.

GRAHAM PANCAKES.

Wholesome and most palatable pancakes may be made as follows: Using one-half wheat flour and one-half Graham, mix with sour, or buttermilk and soda (small teaspoonful of soda to one quart of milk); add a pinch of salt, and, if desired, one egg; have the batter a little thinner than when wheat flour is used alone; bake immediately on a hot griddle.

JACKEY CAKES.

Six tablespoonfuls of white Indian meal, pinch of salt, half teacup of milk; thoroughly scald with boiling water, add milk, and drop from tablespoon into boiling hot lard or drippings in frying-pan or spider; fry a dark brown on both sides. When done, open and insert a bit of butter and then eat.

CORN PANCAKES.

After stripping the husks from half a dozen ears, grate them on a coarse grater; scrape from the cob any pulp that may remain; to that add an egg beaten somewhat, then pour in a teacup of rich (sweet) milk; drop in a good pinch of salt; scatter in a good handful of fresh bread crumbs, then add flour until the mixture is of the consistency of griddle cake batter; then fry them on a hot, well-buttered griddle.

BUCKWHEAT CAKES.

One quart buckwheat, four tablespoonfuls of yeast, one tablespoonful of salt, one handful Indian meal, two tablespoonfuls molasses (not syrup), warm water enough to make a thin batter; beat well, and set to rise in a warm place. If the batter is a little sour in the morning, add a very little soda, dissolved in hot water; mix in an earthen crock, and leave some in the bottom each morning—a cupful or so—to serve as sponge for the next night, instead of getting fresh yeast. In cold weather this plan can be successfully pursued for a week or ten days without setting a new supply. Of course, you add the usual quantity of flour, etc., every night, and beat up well. Do not make your cakes too small. Some put two-thirds buckwheat and one-third oatmeal, omitting the Indian.

KENTUCKY CORN DODGERS.

Place your griddle where it will heat, for this is much better than a breadpan, there being less danger of scorching at the bottom. Take an even pint of sifted meal, a heaping tablespoonful of lard, a pinch of salt, and a scant half pint of cold water; mix well and let it stand while you grease your griddle and sprinkle some meal over it. Make the dough into rolls the size and shape of goose eggs, and drop them on the griddle, taking care to flatten as little as possible, for the less bottom crust the better. Place in the oven and bake until brown on the bottom. Then change to the grate, and brown on top, taking from twenty to thirty minutes for the whole process. Eaten while hot with plenty of good butter, they are better than any other bread.

The same amount of meal, lard and salt mixed with boiling water, till of the consistency of thick batter, will give delightful hot cakes, to be cooked like any other batter bread.

MEAT CAKES.

Take cold meat, mince fine with fat bacon, season with pepper and salt, mix well, fry in cakes and serve in gravy.

FRIED BUCKWHEAT MUSH.

Take the water where you have boiled fresh pork or beef, salt to taste; then stir it as thick as mush with buckwheat flour. Cook thoroughly and turn in a pan to cool; cut in slices and fry in butter.

OATMEAL CAKES.

Take a pint bowl of cold oatmeal mush; stir in half a cup of boiling water to moisten; add two eggs beaten very lightly; then add cold milk enough to make a thin batter, adding two tablespoonfuls of flour (to keep them from breaking) and bake on a griddle.

MUFFINS.

MUFFINS.

One quart flour, two eggs beaten separately, one tablespoonful lard, one of sugar, one teaspoonful salt and two of baking powder, one cup sour milk; beat well and bake in muffin rings immediately.

RICE MUFFINS.

One tablespoonful of butter, one teaspoonful of salt, one cup of cold boiled rice, two eggs, one quart of milk and one pint of flour.

RAISED MUFFINS.

One pint raised dough, three eggs, three tablespoonfuls butter, half a cup white sugar. When your bread has passed its second rising, work into the above named quantity the melted butter, then the eggs and sugar, beaten together till very light. Bake about twenty minutes in muffin rings.

TEA MUFFINS.

One quart flour and two teaspoonfuls of baking powder, well mixed; add three eggs well beaten, two tablespoonfuls of melted butter and one pint of milk. Bake in rings in a quick oven.

CORN MUFFINS.

One teacup corn meal, two of wheat flour, half teacup sugar, half teacup butter, three eggs, pint of milk. Bake in corn muffin tins if you have them, if not, in patty pans. This is nice baked as johnny cake.

BREAKFAST MUFFINS.

One pint milk, one egg, a piece of butter as large as a hen's egg, one teaspoonful of salt, half a teacup of yeast, and flour to make a stiff batter. Rise over night and bake in rings.

TEA CRUMPETS.

Beat two eggs to two quarts of warm milk and water and a large spoonful of yeast; beat in flour to make a thick batter; make your plate very hot, rub with a little butter, then bake in cakes the size of a saucer; turn them, brown, butter. They must be kept very hot.

WAFERS.

One pound flour, two tablespoonfuls butter, a little salt; mix with sweet milk into a stiff dough; roll out very thin; cut into round cakes,

and again roll these as thin as they can be handled ; lift carefully ; lay in a pan ; bake quickly ; flour the baking pan instead of greasing.

ENGLISH CRUMPETS.

Three cups warm milk, half a cup yeast, two tablespoonfuls melted butter, one saltspoonful salt, the same of soda dissolved in warm water, butter flour to make a good batter. Set these ingredients, leaving out the and soda, as a sponge ; when very light beat in the melted butter with a very little flour to prevent the batter from thinning the batter too much ; stir in the soda hard ; fill patty-pans or muffin-rings with the mixture and let them stand fifteen minutes before baking.

ENGLISH BREAKFAST MUFFINS.

One pint sweet milk, or half milk and half water, one teaspoonful salt ; stir batter with white flour ; set away anywhere till it gets sour, or it smells like yeast. Two days will make it right in warm weather, then at breakfast time add what sweet milk and water (or either alone) will make enough for your family ; also one tablespoonful of sugar, a little salt, and one teaspoonful of saleratus in boiling water ; stir to a batter with white flour, Graham or corn flour, or a mixture of any of the three kinds. Leave one cup or more of the batter each time to raise the next lot with.

OMELETS.

PLAIN OMELET.

Break all your eggs in one dish ; stir rather than beat up the yolks and whites ; to each three eggs you use put in a teaspoonful of cold water ; salt and pepper to taste ; put two ounces of butter in the pan ; when the butter is very hot pour in the eggs ; just as soon as cooked on one side turn quickly and cook on the other side ; double over and serve on a very hot plate. The cold water in the eggs makes the omelet light and moist.

BREAD OMELET.

Put into a stew-pan a teacup of bread crumbs, one teacup of cream, one tablespoonful of butter, with salt and pepper ; when the bread has absorbed the cream, work in two beaten eggs ; beat them a little with the mixture ; fry in an omelet pan and roll up.

HAM OMELET.

Chop up fine one-half pound of cold boiled ham ; add to it four eggs, well beaten, with a little salt and pepper ; place in a pan a small piece of butter, then turn in the eggs and ham, and brown.

BEEFSTEAK OMELET.

Three pounds raw steak, and one slice salt pork, chopped fine; then soda crackers rolled, one egg, half a cup of milk, small piece of butter, two teaspoonfuls salt, one teaspoonful of sage, half teaspoonful of pepper; mix with the hands; pack in a tin and bake one hour and a half. When cold slice thin.

TOMATO OMELET.

Pour boiling water over the tomatoes, skin and cut fine. To one quart put two chopped onions, a lump of butter the size of an egg; let them boil half an hour, then mash them; put in two small cups of bread crumbs, pepper and salt, and the well beaten yolks of two eggs; sprinkle a thick layer of crumbs on the top and bake until a light brown. If the given quantity of bread does not seem enough, add until it is thick enough.

MEAT OMELET.

Take one teacup lean cooked ham, chopped fine; put in a bowl and break in five or six eggs; add a little pepper and beat all together. Have your frying-pan hot, with a good piece of butter in it; put the mixture into it. When it is set, double one half on to the other and let it stand a few minutes, when it will be ready to serve. Any other kind of meat may be used, and different kinds of sweet herbs for flavoring.

PORRIDGE AND MUSH.

OATMEAL PORRIDGE.

Clean, aromatic, coarse, dry meal must be got from some shop where they know what is good in the way of oatmeal. The meal must be stored as carefully as tea in a covered dry jar, so that neither must, mice nor beetles can defile it. The saucepan must be the pink of cleanliness, and must not have been used for anything other than milk and breadstuffs. Saucepans in which potatoes, greens or meats have been cooked are never pure enough for milk and breadstuffs. With such materials the making of delicious porridge is easy, but without them it is impossible. Bearing in mind the principle on which breadstuffs and milk are to be combined in food, we perceive that the meal must be cooked in water. Therefore, having clean boiling water in the saucepan, we take a small teacup of meal (two or three ounces) for each pint of water in the saucepan. Draw the saucepan of boiling water off the fire and then sift the meal through the fingers. The meal

must be sifted into the water so as to be evenly spread over the surface, and to sink free from lumps. Then push the saucepan fully on the fire and boil briskly for a minute or two, so as to thoroughly mix the meal up with the water before it begins to thicken. Next boil slowly for three or four minutes or quarter of an hour, according to the coarseness of the meal.

Care must be taken that the porridge is just kept on the move, and it must be stirred, if necessary, so as not to burn, and not to get lumpy. Smoke and soot must be carefully kept from contaminating it. The porridge is now cooked so far that all the starch granules are fully burst, and the meal is properly disintegrated. Now pour out the porridge like a thin custard into a vegetable dish, and leave it to cool uncovered. If successful, the porridge on cooling will set or gelatinize; a brownish skin forms over the surface, and as this contracts, the porridge separates all round from the dish at its edge. It becomes a soft tremulous jelly, perfectly cooked, sweet in flavor, uniform in consistence, and free from contamination by dirty saucepans, by burning, or by the defilement of soot and smoke. It should be eaten at the end of breakfast with cold milk, and it makes a most excellent supper.

A saucerful of such porridge put into a soup plate and a half-pint mug of good, rich new milk is, indeed, a lunch or a supper, or a finish to breakfast, which is fit for a king. It is a food on which any man can do anything of which he is capable in the way of labor, mental or physical. For growing children, and youths who are stunted in height or unsound in structure, this is exactly the food that is wanted. It is like bricks and mortar for the growing frame of infants, school-children and overgrown youths.

OATMEAL MUSH.

First wet a coffee-cup of oatmeal in cold water (to prevent the mush being lumpy); then stir into this three pints of boiling water; let this boil half an hour, stirring frequently; then add salt to taste, and boil another half hour. This is nice for any meal, breakfast, dinner or supper, and makes a good simple dessert for dinner by serving with cream and sugar.

CORN PORRIDGE.

Take young corn and cut the grain from the cob. Measure it, and to each heaping pint of corn allow nearly a quart of milk. Put the corn and milk into a pot, stir them well together, and boil till the corn is perfectly soft. Then add some bits of fresh butter dredged with flour, and let it boil five minutes longer. Stir in at the last, some beaten yolks of egg, and in three minutes remove it from the fire. Take up the porridge, send it to the table hot, and stir some fresh butter into it. Add sugar and nutmeg if liked.

BUTTERMILK POP.

Boil one quart of fresh buttermilk ; beat one egg, a pinch of salt and a heaping tablespoonful of flour together, and pour into the boiling milk. Stir briskly and boil for two or three minutes, and serve while warm with sugar, or, better still, maple syrup. Although this is an old-fashioned and homely dish, eaten and relished by our grandparents before cornstarch, sea moss farina, dessicated cocoanut and other similar delicacies were ever heard of, it is perhaps as nutritious as any of them, and often far more easily obtained.

CRACKED WHEAT.

Soak it the same as the oatmeal, and as it is apt to burn, put it in a little tin pail, and set the pail into a kettle of boiling water ; cover closely and let it boil half or three-quarters of an hour. Stir this into boiling water, the same as the oatmeal.

FRIED MUSH.

Stir a tablespoonful of salt and a cup of flour mixed with one quart of Indian meal, into a quart of boiling water ; beat it well, and boil gently for two hours ; turn the whole into dishes which have been dipped in cold water, and set away to cool. In the morning cut into slices an inch thick, and fry brown, in pork fat. Serve slices of pork fat with it.

QUICK GRAHAM MUSH.

One and a half pints sour milk, half cup New Orleans molasses, a little salt, two teaspoonfuls of soda, dissolved in a little hot water, and as much Graham flour as can be stirred in with a spoon ; pour in a well greased pan, put in oven as soon as mixed, and bake two hours.

OATMEAL BLANC MANGE.

A delicious blanc mange may be made by stirring two heaping teaspoonfuls fine oatmeal into a little cold water, and then stirring in a quart of boiling milk ; boil a few minutes ; flavor ; turn into molds when cold ; eat with jelly or cream.

RAISIN MUSH.

Boil a coffee-cup of raisins in a quart of water until perfectly soft ; add water enough to make a quart or more, as the first will have boiled away a good deal ; stir some of the oatmeal into cold water and put in the boiling water ; let it boil ; skim ; add a bit of butter and more oatmeal. When done it should be of the consistency of cornmeal mush. It is simple and healthful. Serve with sweet sauce.

OATMEAL SAMP.

Put a pint of oatmeal to soak in warm water a few hours before cooking it; just water enough to cover it, then pour this mixture into boiling water, a little at a time, with a good pinch of salt, and let it cook slowly the same as a cornmeal hasty pudding, for half an hour or longer. A pudding can be made of it by using eggs, milk, sugar, raisins and cinnamon, the same as for other puddings.

INDIAN MEAL MUSH.

Turn the required amount of water into the kettle and let it boil. Throw in enough salt to make the water taste salty, and for each quart of water allow a bit of saleratus the size of a small pea. Now stir in slowly and briskly the sifted meal, and do not allow lumps to form. When the mush is the consistency of batter, allow it to cook for twenty minutes; then add two large tablespoonfuls of wheat flour for each quart of water; stir thoroughly and allow it to cook for five minutes longer. Now remove it from the kettle, and if there is more than will be eaten warm, put it in a basin about two inches deep and save for frying. It should be sliced rather thin and fried in a small quantity of butter or meat drippings until crisp and brown.

TOAST.

FRIED MILK TOAST.

Dip slices of bread in milk, wetting both sides; have some butter in a hot frying pan and fry the bread a delicate brown. A nice relish for tea.

PEMICAN FOR TOAST.

One half-pound of meat; boil three hours; add one tablespoonful of butter, six potatoes, two onions; season well; boil half an hour longer, then serve on toast in a deep dish like English hash.

HAM TOAST.

Mince lean ham very fine; to half a pint add the yolks of two eggs, and cream or soup enough to soften; put it on the fire and cook for ten minutes, stirring all the time; serve on toasted bread, hot.

BREAKFAST TOAST.

Mix two tablespoonfuls of sugar, a little salt and a well-beaten egg in one-half pint of milk. In this mixture dip slices of bread and fry them on a buttered griddle until they are light brown on each side.

MILK TOAST.

Cut slices of bread very thin ; toast quickly to a light brown ; butter and pile them in a deep dish ; then cover them with rich boiling milk. Let it stand a few minutes, and serve. A little salt may be added if necessary.

CHEESE AND EGG TOAST.

Put a cup of cheese crumbs into half a pint of rich milk ; boil until it melts. Have two eggs well beaten. Season the milk with salt, pepper and butter to taste. Turn in the eggs ; stir rapidly for a few minutes ; remove from the fire and spread it over some hot slices of toasted bread. Cut them in halves and quarters, and serve on a hot platter.

LEMON TOAST.

Take the yolks of six eggs, beat well, and add three cups of sweet milk ; take bread, not too stale, and cut into slices ; dip them into the milk and eggs, and fry in butter to a delicate brown ; take the whites of the six eggs and beat to a froth ; add a large cup white sugar and two cups of boiling water, and the juice of two lemons ; serve over the toast as a sauce, and you will have a delicious supper dish.

CREAM TOAST.

Take slices of stale bread, one quart of milk, three tablespoonfuls butter, whites of three eggs, beaten stiff, salt, and three tablespoonfuls flour. Toast the bread to a golden brown ; have a dish half full of boiling water in which a tablespoonful of butter has been melted ; as each slice is toasted, dip it in this for a second and lay in the deep, heated dish in which it is to be served. Have ready, by the time the bread is all toasted, the milk scalding hot, but not boiling ; thicken this with the flour ; let simmer until cooked ; put in the remaining butter, and when this is melted, the beaten whites of the eggs ; boil up once and pour over the toast, lifting the slices that the cream may run between ; cover closely ; set in the oven a few moments before sending to table.

WAFFLES.

WAFFLES.

One pint of sweet milk, four eggs, one large cup of cold rice, or hominy, a little salt, flour to make a stiff batter, baking powder in the proportion of three teaspoonfuls to a quart of flour.

BREAD WAFFLES.

Crusts and pieces can be put in a pitcher and milk poured over them; when needed, add more milk, and a little flour, to make the right consistency; add enough soda to make sweet; salt, and make waffles, or pancakes.

RISEN WAFFLES.

One quart milk, one heaping quart of flour, five tablespoonfuls yeast, two eggs, one tablespoonful melted butter, one teaspoonful salt; set the mixture—without the eggs and butter—over night as a sponge; add these in the morning, and bake in waffle irons.

QUICK WAFFLES.

Three cups of flour, two cups of milk, two eggs, half teaspoonful of cream tartar, one tablespoonful of melted butter, one saltspoonful of salt. Sift the cream tartar and salt into the flour; dissolve the soda in a little hot water; beat eggs; put in the flour last and bake.

DOWN SOUTH WAFFLES.

Beat the yolks of two or three eggs until light, then add a cup of water and one of buttermilk, two level cups of sifted flour and two level tablespoonfuls of lard. Stir lightly, as beating batter after the flour is added makes it tough. Then put in a half teaspoonful of soda and the beaten whites of the eggs. Have the irons very hot, grease them with lard and put only enough batter in to have them one-third full. If the waffles do not come out of the irons readily, a little more flour may be added next time.

OLD DUTCH WAFFLES.

Take one quart of milk, one quart of flour, two eggs, one tablespoonful of butter, one-half cent's worth of yeast. Mix the flour and milk gradually, then the yeast. Beat the eggs separately, and let all rise from four to six hours. Heat the waffle iron; grease the irons with melted lard. When the waffles are baked dip in melted butter and hot water. Have sugar and cinnamon beaten to eat with it.

CAKE.

HOW TO MAKE IT.

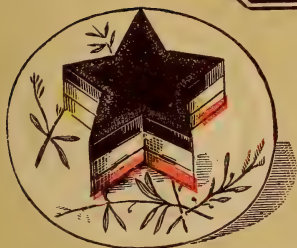
As good a test of flour as can be had at sight is to take up a handful and squeeze it tight ; if good, when the hand is unclasped the lines on the palm of the hand will be plainly defined on the ball of flour. Good flour, when made into dough, will never be a clear blue-white, but of a creamy, yellowish tinge, and will not stick to the hand while kneading it.

The same rule holds good of all groceries. It is poor economy to buy cheap, coarse sugar. A barrel of pure, clear, granulated sugar will last longer, and therefore in the end be cheaper, than any of the moist cheap browns, or coffee sugars. The pulverized sugar that is considered the only kind to use on fruit and for making cake is tasteless, disagreeable, and so strongly suggestive of adulteration that it requires courage to attempt to use it. Cake can be made just as light with granulated as with pulverized sugar, and far more palatable.

In getting ready to make cake the first step is to see that the fire in the range or stove is in good order—burning clearly, and enough of it to last till the cake is baked ; adding coal or wood while the baking is in progress is very injurious to whatever is cooking. Shake all the ashes out, add all the fuel needed, and then there will be sufficient time for it to burn clearly while the cake is being put together. Be sure that no door is opened or window raised, that is in such direction from the stove that the wind or sun will come across it. No oven will bake well when the wind or sun can strike upon it ; the wind will cool the oven, and the sun deaden the coal and make it look white.

A marble slab is excellent, particularly for pastry, and will never grow rough, like wood, by use. But, next to that, a large smooth molding-board is desirable, even when nothing is to be molded or rolled out. It helps to keep all flour, sugar, etc., from the floor and table while cooking, and is easily taken to the sink for cleaning, with all the soiled dishes upon it, and that also saves steps and time.

For cake let the flour dry near the fire while the other ingredients are being collected. Then sift it, and if cream of tartar or baking powder is desired, sift that with the flour. Roll the sugar to avoid lumps (granulated sugar never lumps), and then weigh or measure the desired quantity, putting it in a clean dish or bowl on the table. For cake or pastry, the butter should be washed in ice-cold water the night before using, squeezed hard in a clean cloth, and put into ice-water, and set on ice till needed. Raisins should also be stoned the night before ; and currants washed, picked over, rubbed dry in a clean cloth, then spread on a broad dish or platter till needed. The citron, when required, should



2. CREAM PUFFS.
3. NATIONAL CAKE.

1. BRIDE'S CAKE.

4. SPONGE CAKE.
5. MARBLE CAKE.

be cut in very thin slices, all covered up closely, and set on the ice. By attending to these preliminaries the evening before making cake, the morning work is much expedited.

When ready for immediate work, gather all these things compactly on the table, butter the pans, or line with white paper well buttered. Use butter, not lard or drippings, for this, or the under crust will taste unpleasantly. Cake is not as likely to burn at the bottom when the pans are lined with buttered paper. Keep clean brown paper to cover the top, if there is any danger of scorching. The cheap white unglazed paper on which newspapers are printed answers every purpose for lining cake pans, is more economical than letter paper, and safer, as writing paper has often some poisonous substance like arsenic employed in finishing it.

Eggs used for cake should be put into cold water in summer while the preliminary work is going on. Then break each one in a cup separately to be sure it is good. If it proves so, turn it into the bowl they are to be beaten in, break the next into the cup, and so on till all are broken. If broken, without this precaution, into the bowl they are to be beaten in, there is the risk of breaking one poor one and so ruining the whole. Have nutmegs grated and allspice measured on hand.

First beat butter and sugar together till white and creamy; then the eggs, whites and yolks beaten separately always, for the whites require much longer time to be beaten perfectly. Strain the yolks after beating, and add to them the well-beaten sugar and butter. Next add the spices. Stir the flour gradually before using the sweet or sour milk needed. If soda or cream tartar are to be used, the latter should be sifted with the flour (also, as above stated, when only baking powder is called for). Dissolve soda in cool water or milk, never in anything hot, as heat destroys the best part of it. Put in the soda after the milk has been added and well beaten with all the other ingredients.

If prepared flour is used, neither soda nor cream of tartar can be employed. The currants, citrons or raisins must be well floured, but use for this the flour measured out for the cake, else the cake will be too stiff. Beat up the latter very light before adding the fruit, as it should be beaten gently and not long after that is added. The whites, beaten very stiff, are to be put in the last thing. After that very little beating is allowed—only what is necessary to incorporate the fruit and whites of eggs thoroughly with all the other ingredients. When beating the whites do not stop, after once having begun, till they are very stiff, else they will “go back,” and can never be brought up light again.

In making raised cake all fruit must be well rolled in flour left out for that purpose, and not be added to the cake till just ready to put into the oven. It must not then be beaten in, but spread over the top lightly and pressed in a little way, else the fruit will all sink to the bottom and be worthless.

Practice and watchfulness soon teach one who is in earnest to judge correctly when cake, bread or pies are done. If ever so properly prepared, they will be heavy if taken from the oven before thoroughly baked. If obliged to turn pans round in the oven, do not move them roughly, but with great gentleness, and if possible never take bread, cake, or biscuit out of the oven to turn it. The air striking it will injure it greatly.

If sour milk or buttermilk is used in making cake, it must be placed in the oven as soon as put together, unless, like hard gingerbread or cookies, it needs to be rolled out or molded. In that case it is not injured if it stands some hours.

WEDDING CAKE ORNAMENTS.

Take one pound of sugar and the whites of four eggs; beat the eggs till almost stiff, and add half the sugar with one half teaspoonful of acetic acid; when beaten thoroughly add the rest of the sugar and another one-half teaspoonful of acid with some flavoring. Beat it till smooth, and after rubbing the cake with flour in order to remove all crumbs, put a coat of icing on the cake and set in the sun to dry.

Fill the tubes with icing and put a row of dots at equal distances round the top edges; allow these to dry and take a smaller tube and go from one dot to the other till all have been touched; when dry put another row of dots, then the rail. It can be built as high as desired in this way. The top can be ornamented by going across, then let another row of dots intersect it at right angles and divide those again, build as high as the railing of the circumference. Dot the side in points reaching from top to bottom, or scallops, and build as on the top.

Take a piece of tissue paper one and a half inches larger than the cake stand, and pink and perforate the edge; this can be done with the pinking iron and a saddler's punch. Place the cake on and make an edge of lace on the bottom of the cake by allowing the funnel to touch the cake at regular distances; when dry let the funnel touch between those spaces. It can be made to extend an inch or two so none of the space between the cake and the paper will show. A wet cloth spread over the bowl of icing will keep it from drying. If too stiff beat the white of another egg and put in a small quantity. If too thin add more sugar.

A beautiful way to ornament cake is to cut leaves and petals of flowers of Swiss or mosquito bar. Run a small wire through the center of each leaf and petal, and use the smallest funnel to vein and scollop the leaves, and pass through the middle of each petal to hide the wire and around the edge also; then form your flowers and fasten to the cake with icing. Stamens can be made of thread dipped in icing.

Grapes can be formed of bits of cotton. Tie in bunches and pour

the icing over them, and when dry place grape leaves made of Swiss as described above, on the top of the cake, and lay the grapes over them. One or two leaves can be placed face down at the end of the bunches and turned back to hide where they are fastened. Tendrils can be made with icing from the smallest tube.

A bower can be made with pieces of Swiss about three by six inches. Sew bonnet wire around, leaving the ends of it to project about an inch, so that it can be stuck in the cake. Four of these, latticed with icing and joined at the top with pieces of wire, form the bower. The wire must be covered with dots and an ornament must be placed on the top. A doll, dressed as a bride, can be fastened in the center of the bower, facing one of the openings. A wreath of lilies and leaves can be placed just below the bower.

The cake thus ornamented should be an octagon shape with a smaller one on top. The lilies hide where they join; the opposite sides can have the initials of the bride and groom; the next two roses and buds; the next two wheat; the last two hearts. The corners embellished with dots and circles; the bottom a heavy edge and lace work.

Tubes can be purchased that fit in the paper funnels that aid one very much.

DIRECTIONS FOR FROSTING.

Break the eggs into a flat dish and beat with a fork. Beat until stiff and add the sugar and flavoring last, or add the sugar before the eggs are beaten and beat all together. The sugar, in the proportion of ten heaping spoonfuls pulverized sugar to the white of one egg, is a good proportion. Be sure that all is thoroughly beaten before taking the cake from the oven. If the cake is rough or brown when baked, dust on a little flour, rub off all loose particles with a cloth, put on the frosting and rub smoothly down with a knife. Let stand a moment in the oven or hot sun to "set," but do not let it brown. If the eggs do not heat quickly put in a pinch of salt, and if the frosting is too stiff to spread nicely, dip the knife in cold water. If the flavor is acid, put in a little more sugar than for other flavorings. The cake can be handled and the frosting put on more evenly if the cake is placed on an inverted milk-pan, and the frosting may then be spread on the sides, where it will adhere as firmly as glass. If boiled frosting is used (and some prefer it), to one cup of sugar add the white of one egg, cover the sugar with water and let it boil without stirring till it ropes; have the egg beaten, and when the sugar has boiled sufficiently stir into the egg and continue stirring till cool. If boiled too much the frosting is inclined to dry before cooling; this can be remedied by adding a drop or two of hot water.

Any ornaments, as raisins, nuts or candies, should be put on while the icing is moist.

PINK COLORING FOR CAKE.

One tablespoonful of pulverized cochineal, one tablespoonful each of alum, soda and cream of tartar; mix thoroughly with one glass or half pint of boiling water; strain and bottle till ready for use.

TINTED FROSTING.

The yolks of three eggs, and one-half cup of pulverized sugar. Do not beat the eggs separate from the sugar; flavor with lemon; splendid on white cake.

CONFECTIONERS' ICING.

Beat the whites of two eggs with eight large spoonfuls of white sugar; place in a small can and cook over the boiling tea-kettle for five minutes, stirring constantly; spread it on the cake with a knife, and as quickly as possible, as it hardens immediately.

ALMOND FROSTING.

Two cups of sugar; pour over one-half cup of boiling water, cook until ropy; beat whites of two eggs, stir into the sugar until cold (it requires a good deal of stirring); add flavoring (bitter almonds is best), and one and a half cups sweet almonds blanched.

ORNAMENTAL FROSTING.

Make frosting just thick enough to run well, then place it in a small-sized funnel made of letter paper, first cutting off the small end to allow the frosting to pass through freely, and ornament to your taste. The cake should be cold and made smooth and floured to prevent the frosting from sliding off.

LEMON CAKE ICING.

One cup of white sugar, two tablespoonfuls of water; put these in a dish on the stove and heat slowly until boiling hot; beat the white of an egg to a stiff foam and stir into the sugar; remove from the stove and stir occasionally until nearly cool, then flavor with lemon or rose-water and spread on the cake.

ISINGLASS FROSTING.

Take one sheet of isinglass, pour about half a cupful of boiling water on it and stand it in a warm place to dissolve slowly. When there is no scum on top add to it one pound of powdered sugar and a heaping teaspoonful of starch. Let the cakes be cold; pour the frosting over, smooth it down as little as possible and set it away in a cool place to get hard. This is a nice and much easier way than to make frosting of sugar and beaten eggs.

CHOCOLATE FROSTING.

Six even tablespoonfuls grated chocolate, one and a half cups of powdered sugar, whites of three eggs; beat the whites but very little (not until they become white); add the chocolate and stir in the mixture; then pour in the sugar gradually, beating to mix it well.

GOLD FROSTING.

The yolk of one egg to nine heaping teaspoonfuls of pulverized sugar, and flavor with vanilla. Use the same day it is made.

PORK CAKE.

Two pounds of raisins, one pound of currants, one pound pork fat, two and one-half cups molasses, the same quantity of sugar, two and a half cups of boiling water, three teaspoonfuls of baking soda, one tablespoonful of cloves, one tablespoonful of cinnamon and one teaspoonful of fine salt.

FRENCH CAKE.

One cup and a half of butter, four cups flour, three cups sugar, four eggs—always beat yolks and whites of eggs separately—juice of half a lemon and rind of a whole one; just before putting in oven mix one teaspoonful of soda and the lemon with one cup of sour milk.

CLOVE CAKE.

Two cups flour, half-cup molasses, one half-cup butter, one half-cup milk, two eggs, two cups of raisins, one teaspoonful of soda, half teaspoonful each of cloves, cinnamon and allspice, half a nutmeg.

CHESS CAKE.

Yolks of ten eggs, two cups of sugar, one of butter, one-half cup of sweet milk; beat all together very lightly; flavor with lemon extract, and bake in rich crust, same as pies.

SPICE CAKE.

One heaping coffee cup sugar, one-half teacup butter, one and one-half teacups sour milk, one teaspoonful each of cinnamon, cloves and nutmeg, one cup fruit, one teaspoonful soda. Stir in flour until it will just drop from the spoon.

RAISIN CAKE.

One cup white sugar, four tablespoonfuls melted butter, stirred together; eight tablespoonfuls sweet milk, one cup flour, one teaspoonful baking powder; flavor with lemon; stir in last the beaten whites of

four eggs; bake in layers. For filling, add a little water to one cup of white sugar; put it on the stove to boil; chop one cup of raisins and beat the white of one egg; take the sugar off and stir the egg and raisins in.

WHORTLEBERRY CAKE.

One cup butter, two cups sugar, three cups flour, five eggs, one cup sweet milk, one teaspoonful soda dissolved in hot water, one teaspoonful nutmeg and the same of cinnamon, one quart ripe, fresh whortleberries thickly dredged with flour; stir butter and sugar to a cream; add beaten yolks, then milk, flour, spice, the whites of eggs whipped stiff, and the soda; lastly, stir in the berries, being careful not to bruise them; bake in a loaf, in a moderate, steady oven, until a straw comes out clean from thickest part.

PERFECTION CAKE.

One pound of flour, one pound sugar (pulverized), three-quarters of a pound of butter, one gill of sweet milk, one teaspoonful of baking powder and eight eggs; sift flour and powder together; cream the butter and sugar together until light as a feather; beat the eggs separately, the whites to a stiff froth, and the yolks until rich and thick; add yolks to butter and sugar, then flour, and, lastly, the whites of the eggs; beat lightly until all are well mixed, and bake in ordinary cake tins in a very slow oven. For flavoring either vanilla or lemon may be used.

DRIED APPLE CAKE.

Two teacups dried apples, soaked over night and chopped fine; stew them in two cups of molasses until well cooked. Then take two eggs, one cup butter, one of sour cream, one of sugar, a little salt, two teaspoonfuls of soda; stir some flour with the first before mixing with the rest; spices to taste; the more the better.

NUT CAKE

One and one-half cups sugar, one-half cup butter, three cups flour, one-half cup sweet milk, three eggs, three teaspoonfuls of baking powder, one cup of hickory nuts (chopped), one teaspoonful vanilla.

ICE CREAM CAKE.

Two cups sugar, one cup butter, one cup sweet milk, one cup corn starch, two cups flour, the whites of eight eggs, two large teaspoonfuls baking powder, which must be mixed with the flour. Stir butter and sugar to a cream, adding the corn starch and flour gradually while stirring. Bake in layers. The icing is made as follows: The whites of four eggs beaten very light, four cups sugar, one-half pint of boiling

water poured over the sugar and boiled until clear and thick; pour slowly over the eggs, stirring well, Dissolve citric acid and put one teaspoonful into the icing, or flavor with almond or vanilla spread between the layers or on top after it is well beaten, until cold. Add the beaten whites of the eight eggs the last thing before putting into the pans.

OATMEAL GINGERBREAD.

One pound flour, one-fourth pound oatmeal, one-fourth pound butter, one-fourth pound sugar, one-half ounce ginger. Rub the butter and sugar into the flour; one pound of treacle will make it up; caraway seed and candied peel are sometimes added.

DOLLY VARDEN CAKE.

Two cups of sugar, two-thirds of a cup of butter, one cup of sweet milk, three cups of flour, three eggs, one-half teaspoonful of soda, one teaspoonful of cream of tartar. Flavor with lemon. Bake one-half of this in two pans. To the remainder add one tablespoonful of molasses, one cup of chopped raisins, one-half cup of currants, piece of citron chopped fine, one teaspoonful of cinnamon, cloves and nutmeg. Bake in two pans and put in sheets alternately with a little jelly or white of an egg beaten to a froth.

RIBBON CAKE.

Two and a half cups sugar, one of butter, one of sweet milk, teaspoonful cream tartar, half teaspoonful soda, four cups flour, four eggs. Reserve a third of this mixture, and bake the rest in two loaves of the same size. Add to the third reserved one cup raisins, one-quarter pound citron, a cup of currants, two tablespoonfuls molasses, teaspoonful each of all kinds of spice; bake in a tin the same size as other loaves; put the three loaves together with a little icing or currant jelly, placing the fruit loaf in the middle; frost the top and sides.

GERMAN COFFEE CAKE.

Get ready some flour, with a heaping teaspoonful of soda stirred in; then one cup of cold coffee, one cup molasses, one of sugar, one of sour milk, one of shortening (meat-frying preferred), one tablespoonful of ground coffee, one of ground spices; stir into the flour to a good stiff batter, add one cup English currants, washed, rubbed dry, and a little flour rubbed over them that they may not cause the cake to settle; stir all together well and bake slowly.

WHITE CAKE.

One pound of flour, one pound of sugar, three-quarters of a pound of butter, fifteen eggs, two teaspoonfuls of good yeast powder. First

beat half your eggs to a stiff froth, add the sugar, cream the butter well and mix in your flour; put all together, beat well and add the rest of the eggs beaten stiff, the last thing.

DELICATE CAKE.

One cup of sugar, half a cup of butter, half a cup of sweet milk, one and a half of flour, one teaspoonful of cream of tartar, half a teaspoonful of soda, four eggs (the whites only).

COFFEE CAKE.

Bake two sponge cakes and let them cool. Take two and a half cups of milk, one egg, four tablespoonfuls of sugar, two cups of flour; boil until it thickens; flavor with very strong coffee; place between the cakes, and frost the top.

GINGERBREAD LOAF.

One cup of butter, one of molasses, one of sugar, half of cold water, one tablespoonful of ginger, one teaspoonful of cinnamon, one of soda dissolved in boiling water; melt the butter, slightly warm the molasses, spice and sugar, and heat together ten minutes; then put in the water, soda and flour; stir very hard and bake in three loaves. Brush them over with syrup while hot and eat fresh.

SOFT GINGERBREAD.

One and a half cups of Orleans molasses, half cup brown sugar, half cup butter, half cup of sweet milk, teaspoonful of soda, teaspoonful of allspice, half teaspoonful of ginger; mix all thoroughly together, and add three cups of sifted flour; bake in shallow pans.

GINGER DROP CAKES.

Three eggs, one cup of lard, one of baking molasses, one of brown sugar, one large tablespoonful ginger, one tablespoonful soda dissolved in a cup of boiling water, and five cups unsifted flour; drop tablespoonfuls of this mixture into a slightly greased dripping-pan about three inches apart.

GINGER SPICE CAKE.

One cup of molasses, half a cup of butter, half a cup of milk, two eggs, one teaspoonful of cloves, one teaspoonful of cinnamon, one teaspoonful of baking powder, one of salt; bake in a quick oven.

MOLASSES CAKE.

One cup each of butter, sugar, sour milk and molasses, five cups of flour, two eggs, one tablespoonful of soda and one of ginger.

SCOTCH CAKE.

Stir to a cream a pound of sugar, three-quarters of a pound of butter ; add the grated rind and juice of a lemon : separate the whites and yolks of nine eggs and beat each to a froth ; stir into the cake and add a pound of sifted flour ; stir fifteen minutes, and just before putting into cake pans, which must be lined with buttered paper, add a pound of seeded raisins ; spice to suit the taste. Bake one hour.

WHITE SPONGE CAKE.

Whites of nine eggs beaten to a froth, one and a half cups white sugar, two teaspoonfuls of cream tartar sifted, with one cup flour, one teaspoonful lemon (no soda). Take one-half of cake mixture and color with cochineal to a bright scarlet ; then drop one spoon of white then one of red, one upon the other. It makes a beautiful marbled cake

DUTCH PEPPER CAKE.

One cup molasses, one-half cup water, one-half cup butter, one teaspoonful ginger, one teaspoonful soda, three cups flour and one egg, one-half teaspoonful each of cloves, allspice and cinnamon.

NUT CAKE.

Whites of five eggs, sugar two cups, butter one cup, sweet milk one cup, flour three cups, baking powder three teaspoonfuls, one cup of hickory nuts and one cup of black walnut meats chopped fine.

MOTHER'S TEA CAKE.

Break an egg in a teacup, fill with sugar, beat thoroughly together, add one cup thick, sour cream, one teaspoonful soda, a little salt, half a nutmeg and flour to make a stiff batter ; bake twenty minutes in a moderate oven.

SNOW FLAKE CAKE.

Two cups pulverized sugar, one cup butter, one cup sweet milk, one cup corn starch, two cups flour, two heaping teaspoonfuls baking powder, extract of lemon.

ANGELS' FOOD.

One-half tumbler of granulated sugar, one tumbler of sifted flour, one teaspoonful of cream of tartar, one teaspoonful of vanilla ; sift the flour four times, then add the cream of tartar and sift again, but have the right measure before adding the cream of tartar ; sift sugar and measure ; beat the whites of eleven eggs to a stiff froth, then add the sugar lightly, a little at a time, then the flour the same way, then the vanilla ;

do not stop beating until you put in the pan to bake. Bake forty minutes in a moderate oven, not opening the doors for the first fifteen minutes; try, and if not done, let stand a few moments longer. The tumbler must hold two and one-quarter gills.

Icing—Whites of two eggs, two teacups of sugar; boil the sugar with just enough water to moisten it; pour boiling hot, very slowly over the beaten eggs; dissolve a small half teaspoonful of citric acid in a tablespoonful of water and put in enough of it to make a pleasant flavor.

BUTTERNUT CAKE.

One and one-half cups sugar, one-half of butter, two of flour, three-fourths of sweet milk, one cup of meats of nuts, whites of four eggs, two teaspoonfuls baking powder.

TEA CAKE.

Two-thirds cup sugar, butter size of walnut, the yolk of one egg, one-half teacup sweet milk, one-half teaspoonful baking powder, one cup sifted flour; use the white for frosting for the top.

CAKE WITHOUT EGGS.

One cup butter, three cups sugar, one pint sour milk or cream, three cups flour, one pound raisins, one teaspoonful saleratus; spice to taste.

MOUNTAIN CAKE.

One pound each of sugar and flour, half a pound of butter, six eggs, one cup of sweet milk, one teaspoonful of soda, two of cream of tartar; lemon flavoring.

LUNCHEON CAKE.

Take one and a half pounds of dough, one-half pound currants, one-half ounce caraway seeds, six ounces sugar, two or three eggs and one-half pound clarified drippings of butter.

APPLE FRUIT CAKE.

Soak two cups dried apples over night; in the morning drain and chop fine in chopping bowl; add one cup molasses and let it boil slowly on back of stove three or four hours, until the molasses has thickened; let it cool; add one and a half cups of brown sugar, one cup butter, half cup sour milk, one teaspoonful each of cloves, allspice and cinnamon, one teaspoonful soda, three eggs, three and one-half cups of flour; bake in two square tins or one large five-quart basin; if baked in the latter bake slowly two and a half hours. This will keep six months.

NEW YEAR'S CAKE.

One pound of flour, one and one-half pounds of almonds, one pound of sugar, three-quarter pounds of butter, six eggs, two teaspoonfuls of cream tartar, one teaspoonful of soda and half a teacupful of milk. Beat butter and sugar to a cream, add the eggs well beaten, then the milk in which dissolve the soda; put the cream tartar in the flour and mix well; beat this all well and then stir in the blanched almonds; line a cake tin with well buttered paper; bake in a steady oven.

CIDER CAKE.

One cup of sugar, half cup of butter, one egg well beaten, one large cup of cider, one teaspoonful of soda, flour sufficient to make it as thick as pound cake. One cup of raisins can be added if desired.

WASHINGTON CAKE.

Two eggs, one cup of sugar, one-half cup of butter, one-half cup of milk, one and a half cups of flour, one small teaspoonful of saleratus; same quantity of cream of tartar. This will make three cakes.

LOAF SEED CAKE.

Take one loaf of dough, one cup of brown sugar, half cup of butter or drippings, half ounce of caraway seeds, or a quarter pound of currants, a little spice, two eggs; mix thoroughly with the hands and set to rise. Do not bake until very light; bake in a deep tin

GRAHAM CAKE.

One cup sugar, one cup milk (sour), one-half cup butter, three and one-half cups of flour, one teaspoonful soda, one-half a nutmeg.

CITRON CAKE.

One cup of butter, two of sugar, three of flour, four eggs, one cup of milk, one teaspoonful of soda, two of cream tartar, and a pinch of salt. Make the cake as above, put in the pan, cut the citron thin and put in the cake endways; push down until the batter covers the citron, and this will prevent the citron from falling to the bottom of the pan.

ENGLISH BANBURY CAKES.

Roll out the paste about half an inch thick and cut it into pieces; then roll again till each piece becomes twice the size; put some Banbury meat in the middle of one side; fold the other over it and finish it up into somewhat of an oval shape; flatten it with your hand at the top, letting the seam be quite at the bottom; rub the tops over with the

white of an egg, laid on with a brush, and dust loaf sugar over them; bake in a moderate oven. The meat for this cake is made thus: Beat up a quarter of a pound of butter until it becomes in a state of cream; then mix with it a half a pound of candied orange and lemon peel cut fine, one pound of currants, quarter of an ounce of ground cinnamon and a quarter of an ounce of allspice; mix all well together, and keep in a jar until wanted for use.

SNOW CAKE.

The whites of six eggs, one cup of fine white sugar, one cup of sifted flour, one teaspoonful of cream tartar. Beat the eggs to a stiff froth, then add the sugar; beat them well together, then add part of the flour. Mix cream tartar to the rest of the flour and beat all well together. Add the flavoring last. Bake in rather a quick oven.

POOR MAN'S CAKE.

Take three cups bread sponge; when light, two cups sugar, one cup butter, two eggs; stir up well; put in spice to taste, and fruit if preferred; set it down to rise; when light bake in brisk oven. Yeast dough, after it rises the second time, is best. Do not use any flour.

HONEY CAKES.

Three and one-half pounds of flour, one and one-half pounds of honey, one-half pound of butter, one-half pound of sugar, half a nutmeg, one tablespoonful of ginger, one teaspoonful of soda; roll thin and cut into small cakes; bake in a quick oven, cover tight and let stand till moist. They will keep a long time. Soft ginger cake can be made with honey instead of molasses, except that you use more honey and leave out the eggs.

OATMEAL CAKE.

Equal parts fine oatmeal and water; mix, pour into a pan about one-third of an inch deep; bake half an hour, or until crisp and slightly brown; or make half an inch thick and bake like johnny cake. If the oven is not hot enough, pour it into the frying pan, cover tight, bake on top of stove, dishing when well browned on the bottom. It is a splendid dish for an early breakfast, late supper, or when you are in a hurry. It is not good cold; if any is left, warm it over. Eaten with sweet cream, fresh butter, or stewed fruit, it is excellent.

BRIDE'S WEDDING CAKE.

Four pounds of flour, three pounds of butter, three pounds of sugar, four pounds of currants, two pounds of raisins, twenty-four eggs, half a pint of brandy, one ounce of mace and three nutmegs. A little

molasses makes it dark-colored, which is desirable. Half a pound of citron improves it, but is not necessary. To be baked two hours and a half or three hours. After the oven is cleared it is well to shut the door for eight or ten minutes, to let the violence of the heat subside, before bread or cake is put in.

GROOM'S CAKE.

Ten eggs beaten separately, one pound of butter, one of white sugar, one of flour, two of almonds blanched and chopped fine, one of seeded raisins, half pound of citron shaved fine; beat butter to a cream, add sugar gradually, then the well beaten yolks; stir all till very light, and add the chopped almonds; beat the whites stiff and add gently with the flour; take a little more flour and sprinkle over the raisins and citron, then put in the cake-pan, first a layer of raisins and citron, then cake, and so on until all is used, finishing off with a layer of cake. Bake in a moderate oven two hours.

ICING FOR WEDDING CAKE.

Beat the whites of six eggs to an entire froth, and to each egg add five teaspoonfuls of sifted loaf sugar, gradually; beat it a great while. You can put it on when your cake is hot, or a little cold, as is most convenient. It will dry in a warm room, a short distance from a gentle fire, or in a warm oven, but do not let it brown.

CREAM PUFFS

One-half pint cold water, in which rub smooth six ounces of flour; put it into a spider with four ounces of butter and stir it continually over a fire, not too hot, till it is thoroughly cooked. It will resemble a lump of putty and cleave off the spider like a pancake. Cool this lump and add four eggs; beat well and then drop on a buttered tin in neat, compact little "dabs," far enough apart not to touch when they rise. Have the oven about as hot as for cookies, and in turning them lift up the tin. If you shove them before they are set you will have pancakes. They should be hollow balls. Bake them long enough so they will not fall when removed and cool them on brown paper as quickly as possible, so they will not sweat.

To Fill Them—take one-half pint milk, two beaten eggs, one-fourth cup flour or corn starch wet smoothly, one cup sugar, lemon or vanilla flavor; cook it in a tin pail in a kettle of hot water; stir it so it will be smooth. When both are cold open the puff with a sharp knife, just a little slit on the side, and fill in one tablespoonful of custard. Whipped cream with vanilla flavor will be found very delicious instead of the custard. These are puffs that will puff.

COCOANUT CONES.

One pound powdered sugar ; one half-pound of grated cocoanut, and the whites of five eggs ; whip the eggs as for icing, adding the sugar as you go on, until it will stand alone, then beat in the cocoanut ; mold the mixture with your hands into small cones, and set these far enough apart not to touch each other, upon buttered paper in a baking pan ; bake in a very moderate oven.

RAISIN CAKE.

One cup of sugar, half a cup of butter, three eggs, half a cup of sweet milk, one cup heaping full of chopped raisins, two teaspoonfuls of baking powder, and about two cups of flour ; flavor with nutmeg. Put the butter, sugar, well-beaten eggs and the milk together, then stir the flour and raisins in.

SILVER CAKE.

The whites of sixteen eggs, beaten to a froth ; stir to them one pound of pulverized loaf sugar. Cream together three-quarters of a pound of butter and one light pound of sifted flour ; add all together ; use no spices ; flavor with lemon, vanilla or rose. Almonds blanched and powdered are an improvement. Use rose water with the almonds to prevent them from oiling.

GOLDEN CAKE.

Made by the same recipe as for silver cake, using the yolks instead of the whites ; add a grated lemon.

JELLY CAKE.

A very beautiful jelly cake can be made by using a little of the same batter from each of the foregoing recipes, and baking thin as in directions for jelly cake, placing the silver and golden cakes alternately, with jelly between.

BANBURY BUNS.

One-fourth pound butter, one-half pound candied peel, one pound currants, one-fourth ounce ground cinnamon, one-fourth ounce allspice. Mix well together and keep in a jar ready for use. Roll out a rich puff paste, put the mixture in the middle and fold into an oval shape ; sift sugar over them and bake like pie.

SUNSHINE CAKE.

The whites of eleven eggs and yolks of six ; one and a half cups of granulated sugar, measured after once sifted ; one cup of flour, meas-

ured after sifting; one teaspoonful of cream of tartar and one of extract of orange. Beat the whites to a stiff froth and gradually beat in the sugar. Beat the yolks in a similar manner, add the beaten whites and the orange. Finally, stir in the flour. Mix quickly and well, and place in pans. Bake fifty minutes in a slow oven.

STRAWBERRY SHORTCAKE.

Mix a saltspoonful of salt with a pound of flour, chop in three table-spoonfuls of butter; dissolve a teaspoonful of soda in a little hot water, and add with a well beaten egg to a large cup of sour cream or rich "lobbered" milk, and a tablespoonful of white sugar. Put all together, handling as little as possible, and mix as soft as can be rolled. Roll lightly and quickly into two sheets, and bake in round tins, well greased, laying one sheet on the other. When done, separate, and they will part where they were joined. Lay on the lower sheet a thick layer of strawberries and dust with powdered sugar. If desired, strawberries can be placed on top and sugared as before. Serve with sweet cream. If the strawberries are just heated a little and crushed lightly with a spoon and then put between the crusts, the cake is much improved,

COCOANUT MACAROONS.

One pound grated cocoanut, three-fourths pound pulverized sugar; put on stove and stir until sticky, then add the whites of two eggs beaten to a froth, and one tablespoonful of cornstarch. Flavor with vanilla, drop on tins, and bake in a moderate oven.

LEMON PUFFS.

One cup prepared flour, one-half cup powdered sugar, one table-spoonful butter, three eggs beaten stiff (strain yolks), a little salt, one grated lemon peel, three tablespoonfuls milk; mix and bake in little pans.

Sauce for Puffs—One cup sugar, one-half cup butter, one egg, one lemon, all the juice, one-half rind (grated), one teaspoonful nutmeg, three tablespoonfuls each of boiling water, cream, butter and sugar; beat all hard ten minutes. Add spoonful at a time in the boiling water. Put in a pail over a tea-kettle. Stir constantly, and do not let boil, but heat hot.

SPICE CAKE.

One cup of brown sugar, two cups of molasses, one-half cup milk, one-half cup butter, two and one-half cups flour, two and one-half tea-spoonfuls of baking powder, two teaspoonfuls of powdered cloves, one teaspoonful cinnamon, one teaspoonful allspice, yolks of four eggs;

cream sugar and butter ; add molasses, then eggs, then milk ; lastly, add flour with spices and baking powder well mixed in the flour. Bake in jelly tins. Use whites of eggs for filling.

WHITE NUT CAKE.

Whites of twelve eggs beaten to a froth, one cup of butter, two cups sugar, three and one-half cups flour, teaspoonful of yeast powder. After the butter is well mixed add one large cocoanut grated ; one large tumbler full of the kernels of pecans and one tumbler full of blanched almonds, the almonds to be slightly mashed in a mortar.

GOLDEN SPONGE CAKE.

Twelve eggs, one pound of sugar, twelve ounces of flour, a pinch of salt ; flavor. Beat the whites to a very stiff froth, the yolks till the bubbles look fine. When the yolks are beaten enough add the sugar and beat till sugar is dissolved ; then add the whites and lastly the flour, and bake immediately in brick shaped tins. This will make two loaves. The cake is much nicer if baked in a paste. Make with flour and water only ; roll out on the board same as pie crust, line your greased tins all over inside with the paste and pour in the batter. Bake nearly an hour. Do not break off the paste till ready to use. The cake will be more moist and keep longer.

CIDER CAKE.

One cup cider, one cup butter, one cup milk, two cups sugar, six cups flour, spice and one teaspoonful saleratus.

POUND CAKE.

Beat a pound of butter to a cream, and mix with it the whites and yolks of eight eggs, beaten apart. Have ready by the fire a pound of flour, and the same of sifted sugar ; mix them, a few cloves and a little nutmeg and cinamon in a fine powder together. It must be beaten a full hour. Butter a pan, and bake a full hour in a quick oven. Be careful not to let it burn.

The above proportions, leaving out four ounces of sugar and the same of butter, make a less luscious cake, and to most tastes a more pleasant.

FRENCH EGG CAKE.

Beat up thoroughly six eggs, a teaspoonful of sweet cream or milk and a little salt. Fry in a pan in which there is one-half ounce of melted butter, over a quick fire. In order that the omelet may remain soft and juicy it is necessary that the pan should be hot before the eggs are poured in. During the frying move the pan continually to and fro ;

continue this until a cake is formed, then let it remain still a moment to brown. Turn out and serve immediately.

MOUNTAIN CAKE.

One pound of pulverized sugar, half a pound of butter; stir the butter and sugar to a cream, then add six eggs, beat the yolks and whites separately. Add the yolks to the butter and sugar; one pound of flour, three teaspoonfuls of baking powder, one cup of milk. Add the whites of the eggs the last thing; one teaspoonful of vanilla.

DUTCH CAKES.

Set a sponge same as for bread (using about two pounds of flour and a cup of yeast for the purpose), at night; the next morning add four eggs, half pound white sugar, about quarter pound butter (fresh), cinnamon, and a few raisins; then add enough milk (kneading with the hands) sufficient to form a thick batter. Pour this mixture into tins; let them rise, and bake in a moderate oven. This will be sufficient for two large cakes.

FRENCH LOAF CAKE.

Two cups sugar, half cup butter, half cup of sweet milk, teaspoonful of soda, two of cream tartar, three eggs, three cups flour; flavor with lemon.

DELICATE CAKE.

One cup of sugar, half a cup of butter, half a cup of sweet milk, one and a half of flour, one teaspoonful of cream of tartar, half a teaspoonful of soda, four eggs (the white only).

FRUIT CAKE.

Three cups of sugar, five of flour, two of milk, two of butter, or lard, seven eggs, three teaspoonfuls baking powder, one of salt, one pound raisins, one-half pound citron, or candied lemon, one-half pound of English currants or figs; spices. This will make three cakes. Bake one and one-half hours.

FRUIT CAKE WITHOUT EGGS.

One pound of clear fat pork minced fine, over which pour one pint of boiling water; add two cups of sugar, two cups of molasses, and a little of all kinds of spices. Mix it stiff; use two small teaspoonfuls of saleratus and fruit to taste.

ENGLISH TEA CAKE.

Take a light bread dough, enough for a small loaf; mix with it one tablespoonful of lard, one of sugar, one large spoonful of currants; let

it rise again until very light; then bake. Cut into round slices and toast them; butter while hot.

RAILROAD CAKE

One cup sugar, one of flour, four eggs, one and one-half teaspoonfuls baking powder, added the very last; spread very thin on a large pan; turn out on a towel when done; spread with jelly and roll as close as possible.

CHOCOLATE CAKE.

One and one-fourth cups of butter, one coffee-cup of sugar, three eggs (whites of three reserved), one-half cup of flour, one teaspoonful of cream of tartar, one-half teaspoonful of soda, one-half teaspoonful of vanilla. To the whites of three eggs add one and one-half cups of pulverized sugar. Take out four teaspoonfuls for frosting, and to the remainder add six tablespoonfuls of grated chocolate.

PLUM CAKES.

Two pounds of flour, one-half pound of sugar, four eggs, one-half pound of butter, six spoonfuls of cream and one-half pound of currants. Mix the butter and sugar to a cream, first washing the butter is free of salt; add the eggs, well beaten; then the cream, a little warm; then the flour and currants, the latter well washed and dried; mix well and make into small cakes, or bake in very small round tin pans in a tolerably hot oven. Frost them and put a sugar ornament on each.

FEATHER CAKE.

Beat to a cream one-half cup of butter, add to it two of sugar and beat well together; one cup of milk with one teaspoonful of soda dissolved in it; beat well together; then add one cup of sifted flour with two teaspoonfuls of cream tartar, previously rubbed into it; add next the well beaten yolk of three eggs, beat the whites separately until stiff, add them and then two more cups of flour; beat well between each successive addition; butter two middle-sized tins, put in the cake and bake for twenty minutes or half an hour in a moderate oven.

LITTLE ALMOND CAKE.

Four ounces of sweet almonds and four or five bitter ones, one pound of powdered and sifted sugar, six ounces of butter, one egg, three-quarters of a pound of flour; pound the almonds; rub the butter into the flour and then mix all well together; bake in buttered tins.

HICKORY NUT CAKE.

One pound of sugar, one pound of flour, half pound of butter, the whites of six eggs, well beaten; three teaspoonfuls of baking powder, one cup of milk and one and a half cups of hickory nut meats.

PECAN CREAM CAKE.

The yolks of eight eggs, one cup of sugar, one cup of flour, tablespoonful of butter melted, half cup thick, sour cream, nearly teaspoonful of soda; bake in layers. Cream—One cup sugar, three-fourths of a cup pecan meats, cut fine, one cup of cream, tablespoonful of cornstarch; boil until thick; let it cool, spread between layers.

TIP-TOP CAKE.

One egg, one tablespoonful of butter, a small cup of sweet milk, one and a half cupfuls of flour, one teaspoonful and a half of baking powder, one teaspoonful of lemon extract; beat the egg, butter and sugar together till light; add the milk; sift the flour and powder together and add to the rest; last, put in your extract.

WHITE SPONGE CAKE.

Place a clean sieve over an earthen bowl and measure into the sieve one cup of powdered sugar, one-half cup of flour, one-half cup of corn starch, one teaspoonful of Royal baking powder; run them through together; have ready the whites of eight eggs beaten to a stiff froth; add one teaspoonful of rose extract; mix thoroughly and bake in square tins about two inches deep in a quick oven. To serve it cut in small squares.

IMPERIAL CAKE.

One pound of sugar, one pound of butter, one pound of flour, one of raisins (stoned), one of almonds (blanched), ten eggs, three-quarters of a pound of citron cut fine, one glass of brandy, one of rose water, mace.

ENGLISH FRUIT CAKE.

One pound powdered white sugar, three-fourths pound butter, one pound flour, twelve eggs, two pounds raisins, two pounds currants, one-half or one-fourth pound of citron, cut in strips, one-fourth ounce, or about one large spoonful each of cinnamon, cloves and nutmeg mixed, one glass of wine, one of brandy.

Directions for Making: Dry, sift, and then weigh flour. Wash currants till free from grit; lift them from the water, do not pour it off; dry carefully in the oven. Seed raisins, pour on just water enough to cover them, boil till dry—don't scorch them; cool. Take a handful of

the weighed flour, dredge them; ditto currants. Cream the butter and sugar; add yolks of eggs, then spices. Beat whites of eggs to a foam; add part of flour, then part of whites, etc., till all in. Now wine and brandy; mix thoroughly; add fruit and cake in layers. Best baked in one large eight-quart pan, lined with buttered paper cut to fit. Bake four hours. Have a steady fire; just let it heat through the first hour; then stir the fire a little, cover the cake with paper and bake steadily two hours; the last hour bake very slowly. Have everything ready to mix the day before. Cut with a very sharp knife. Best a week or two old.

ENGLISH FARM CAKE.

Two pounds of butter, softened throughout, but not melted; add two pounds of nice white soft sugar, and mix together until creamed; take out one-half and reserve it in a separate bowl until wanted. To the rest add one quart of pretty warm, sweet milk; stir in gradually four pounds of flour, then mix in very thoroughly a teacupful of lively, home-made yeast. Let it stand in a warm place until very light, which will take about four hours; then add the remainder of the butter and sugar and a little more flour if needed; add two pounds of raisins, nicely stoned, a little pulverized mace, and, if at hand, some candied lemon peel; let it rise again, and when well risen mix it well, using the hands, and proportion it off into well-buttered pans; let them stand in a moderately warm place until beginning to rise; put them into a steady oven and bake them fully an hour or longer if only one or two pans are used; there are no eggs used in this cake, none are needed. It is an excellent cake for economical housekeepers to make in winter, when eggs are scarce and high-priced. If the top and sides are frosted it will keep moist for a long time. Brown paper is nice to wrap cake in before putting it into the cake-box.

NATIONAL CAKE.

White part: cream together one cup white sugar and one-half cup butter, then add one-half cup sweet milk, the beaten whites of four eggs, one-half cup corn starch, one cup flour into which has been mixed one teaspoonful cream tartar and one-half teaspoonful soda. Flavor with lemon extract.

Blue part: cream together one cup blue sugar-sand and one-half cup butter; then add one-half cup sweet milk, the beaten whites of four eggs, and two cups flour, in which mix one teaspoonful cream tartar and one-half teaspoonful soda. No flavor.

Red part: cream together one cup red sugar and half cup butter; then add one-half cup sweet milk, the beaten whites of four eggs and two cups flour, in which mix one teaspoonful of cream tartar and one-half teaspoonful soda. No flavor. Place in a cake pan, first the red,

then the white, and last the blue. Bake in a moderate oven. A nice cake for pic-nic or party.

MARBLE CAKE.

Light part : White sugar one and a half cups, butter half cup, sweet milk half a cup, soda half a teaspoonful, cream of tartar one teaspoonful, whites of four eggs, flour two and a half cups ; beat the eggs with the sugar, leaving the butter to soften by the fire ; then stir it in ; put your soda and cream of tartar into the milk, stirring up and mixing all together ; then sift and stir in the flour.

Dark part : Brown sugar one cup, molasses half cup, butter half cup, sour milk half cup, soda half teaspoonful, cream of tartar one teaspoonful, flour two and a half cups, yolks of four eggs, cloves, allspice, cinnamon and nutmeg, ground, of each half a tablespoonful ; beat and mix as directed. When each part is ready drop a spoonful of dark, then a spoonful of light over the bottom of the dish in which it is to be baked, and so proceed to fill up the pan, dropping the light upon the dark as you continue with the different layers.

COOKIES, SNAPS AND JUMBLES.

GRAHAM WAFERS.

Put a pinch of salt into one-half pound of Graham flour, wet it with one-half pint of sweet cream, mix quickly and thoroughly, roll out as thin as possible, cut in strips, prick and bake in a quick oven.

DUTCH SUGAR COOKIES.

Four eggs, two cups sugar, one cup butter, one-half of a nutmeg, one even teaspoonful soda ; mix well.

BOSTON COOKIES.

One cup butter, one and one-half sugar, two and one-half flour, one and one-half raisins chopped fine, one-half teaspoonful soda dissolved in a little warm water, three eggs, a pinch of salt and nutmeg and other flavoring to the taste. Mix well, roll thin, or better still, drop into the pans with a spoon and sprinkle granulated sugar over each.

HICKORY NUT COOKIES

Take two cups of sugar, two eggs, half a cupful of melted butter, six tablespoonfuls of milk or a little more than a third of a cup, one teaspoonful of cream of tartar, half a teaspoonful of soda and one cup of chopped meats stirred into the dough.

NEW YEAR'S COOKIES.

Weigh out a pound of sugar, three-quarters pound butter, stir them to a cream, then add three beaten eggs, a grated nutmeg, a spoonful of extract of lemon and a pint of flour; dissolve a teaspoonful of saleratus in a teacup of milk, strain and mix it with half a teacup of cider and stir it into the cookies; then add flour to make them sufficiently stiff to roll out. Bake them as soon as cut into cakes in a quick oven till a light brown.

TRAINING CAKES.

Take a teacup and put in it one teaspoonful soda, two tablespoonfuls water, three of melted shortening, then fill the cup up with molasses and pour into the pan; add salt and ginger to suit the taste; stir in flour to make it stiff enough to knead on a board, the same as for bread, roll out and cut in square or round cakes.

GINGER COOKIES WITHOUT EGGS.

One cup molasses, half cup sugar, half cup shortening, half cup warm water, two teaspoonfuls ginger, two teaspoonfuls soda; flavor with nutmeg, and flour to roll nicely. Roll no thinner than one-fourth inch, and bake in a quick oven.

COCOANUT COOKIES.

Two cups sugar, one cup butter, two eggs, one teaspoonful soda dissolved in a tablespoonful of milk, one cocoanut and flour enough to roll.

HERMIT COOKIES.

Half cup butter, one and a half cups sugar, three eggs, one teaspoonful of all kinds of spices, half teaspoonful soda. Dissolve in a little water, mix up stiff and roll.

ABERFFRAW CAKES.

Three-quarters of a pound of butter, quarter of a pound of loaf sugar, one pound flour; add the butter by degrees and work with the hand; roll out and cut with a glass.

GINGER SNAPS.

Put into a tin pan two cups of molasses, one cup of brown sugar, two-thirds of a cup of lard, one tablespoonful of ground ginger; boil until these thicken a little; stir in by degrees a good handful of sifted flour. After it is heated well add a heaping teaspoonful of soda dissolved in a little tepid water; mix thoroughly before taking from the

stove, then add flour enough to make a stiff dough. Roll very thin, cut the cakes in shapes and bake in a quick oven.

LEMON SNAPS.

One coffee-cup of sugar, two-thirds of a cup of butter, two eggs, one level teaspoon soda dissolved in a quarter of a cup of hot water; flour to roll thin; flavor with lemon; bake in a hot oven.

JUMBLES.

Take one pint of sour cream, three eggs, two cups of sugar, and one quart of flour into which has been thoroughly mixed two teaspoonfuls of phosphatic baking powder and a pinch of salt. Season with cinnamon; cut in rings and fry in lard to a light brown, or bake them quickly in a hot oven. If the latter, wet the tops with the white of an egg and sift white sugar over. They are excellent.

COCOANUT JUMBLES.

One pound of grated cocoanut, three-quarters pound of pulverized sugar, six ounces butter, six ounces flour, five eggs; drop with table-spoon on tins.

JACKSON JUMBLES.

Three eggs, two cups sugar, one cup sour milk, teaspoonful soda, one cup butter, flavoring to taste; mold very soft, only kneading in enough flour to roll without sticking to the board; roll a little thinner than for biscuits and bake in quick oven.

GINGER NUTS.

Rub in one and a half pounds of flour, one-half pound of butter, half pound of brown sugar, three tablespoonfuls of ginger, one teaspoonful of cinnamon and cloves (each), one teaspoonful of black pepper. Stir all into a pint of West India molasses, and piece of a lemon, one teaspoonful of soda, two of cream tartar.

GINGER COOKIES.

Two cups of molasses, one of lard, one of sugar, two-thirds cup of sour milk, tablespoonful of ginger, three teaspoonfuls of soda stirred in the flour and one in the milk, and two eggs. Roll thin and bake quickly

CRULLERS AND DOUGHNUTS.

HOW TO FRY THEM.

To cook these properly the fat must be sweet, pure and of the right heat. When hot enough it will cease to bubble and be perfectly still; try with a bit of the batter, until the right heat is ascertained, and be sure and not have the fat so hot that it burns them. Clarified drippings of roast meat is better than lard, or half of each may be used. If the lard is not perfectly sweet, slice a raw potato and fry before putting in the cakes. Fry in an iron kettle, the spider or skillet being too shallow for the purpose. In making the doughnuts mold them as softly as possibly else the cakes will be tough. The lard may be used from time to time, cutting a potato in slices, and dropping them in the fat to clarify it, then placing the kettle away until the fat settles; then strain into an earthen crock kept for this purpose, and set it in a cool place until ready for use.

CRULLERS.

Three eggs, two cups of sugar, one cup of butter, two cups of sour milk, two teaspoonfuls of baking powder; spice and flour to stiffen; cut in rings and fry in hot lard.

IMPERIAL CRULLERS.

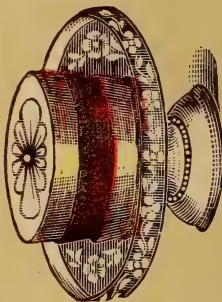
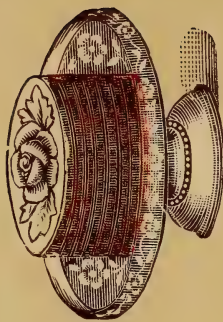
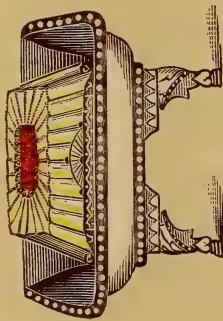
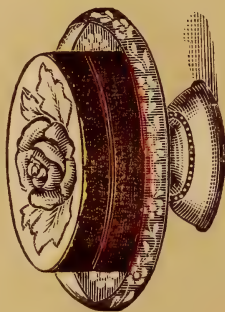
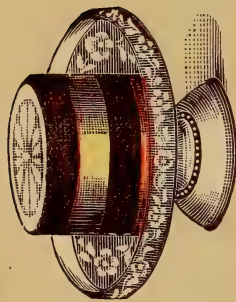
Two coffee-cups sugar, one of sweet milk, three eggs, a heaping tablespoonful butter, three teaspoonfuls baking powder mixed with six cups of flour, half a nutmeg, and a level teaspoonful of cinnamon. Beat eggs, sugar and butter together, add milk, spices and flour; put another cup flour on molding-board, turn the dough out on it, and knead until stiff enough to roll out a quarter inch thick; cut in squares, make three or four incisions in each square, lift by taking alternate strips between the finger and thumb, drop into hot lard and fry like doughnuts.

FRIED CAKES.

Three eggs, two and one-half cups sweet milk, two cups sugar, two teaspoonfuls cream tartar, one of soda; spices to taste, roll out and cut in shape and fry in boiling lard; while hot dip in fine sugar.

DOUGHNUTS.

One teacup sour cream or milk, two teacups of sugar, one teacup of butter, four eggs; spice with nutmeg and cinnamon; one teaspoonful of soda; beat all well together with some of the flour; then mix with the hands stiff enough to roll; cut in diamond cakes and fry in hot lard.



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|-----------------------------------|--------------------|
| 1. CRAB APPLE JELLY. | 7. CHERRY JAM. |
| 2. FRUIT SPONGE CAKE. | 8. COCOANUT CAKE. |
| 3. RASPBERRY JAM. | 9. LEMON CONSERVE. |
| 4. CORN STARCH AND CURRANT JELLY. | |
| 5. DOLLY VARDEN CAKE. | |

CREAM DOUGHNUTS.

Beat one cup each of sour cream and sugar and two eggs together add level teaspoonful of soda, a little salt, and flour enough to roll.

GLOBE DOUGHNUTS.

Roll out dough slightly sweetened and shortened, as if for very plain doughnuts; cut in circles like biscuits, put a teaspoonful of jam or jelly in the center of one, lay another upon it, pull the edges slightly together with the fingers, and fry quickly in boiling fat. They will be perfect globes when done, a little smaller than an orange.

GERMAN OLLY KOEKS.

Roll yeast dough about half an inch thick, cut into small biscuit, let rise, and, when light, roll down a little, lay a few raisins rolled in cinnamon in the center, net the edges, by dipping the fingers in cold water and passing over them, draw them together and press very firmly, and drop them into the hot fat.

LAYER CAKES.

JELLY CAKES.

Two eggs, one cup of sugar, one cup of flour, one teaspoonful cream tartar, one-half teaspoonful soda, pinch of salt. Make two cakes, spread thin on long tins. As soon as done spread on jelly, and roll up immediately. This will not break in rolling unless there is too much flour in it.

VIENNA CREAM CAKE.

Four eggs, one cup of sugar, one cup of flour, one tablespoonful of melted butter, three teaspoonfuls of baking powder, one teaspoonful of lemon. Bake in jelly tins. For the cream, take one cup of thick sour cream, one cup of sugar, one-half cup of hickory nut meats, rolled fine. Stir all together and put on the stove and boil for five minutes; spread between the layers.

FIG CAKE.

Three teacups sugar, one teacup each of butter and sweet milk four teacups of flour, the whites of twelve eggs, beaten, two teaspoonfuls of baking powder, one pound of figs boiled till smooth; put this between each layer.

SPICED RAISIN CAKE.

Three cups of sugar, one of butter, six eggs, one cup of milk, four cups of flour, three teaspoonfuls of sea foam; take one-third of this mixture and two teaspoonfuls of cinnamon, one of cloves, a little nutmeg and one cup of chopped raisins. Bake in layers the same as jelly cake, and put icing between each layer. Half this quantity will make one large cake.

GENTLEMEN'S FAVORITE.

Seven eggs, white and yolks beaten separately, two cups sugar and one-half cup of butter, worked to a cream. One tablespoonful of water, two teaspoons, level full, of baking powder, two cups of flour, one-half teaspoonful of salt; bake in jelly cake tins.

Jelly for same—One egg, one cup of sugar, three grated apples without the peelings, one lemon; stir till it thickens. Cool before using.

LAYER CAKE.

Take the whites of three eggs, two cups of granulated sugar, a half cup of butter, one cup of sweet milk, one teaspoonful of soda, two teaspoonfuls of cream tartar, three teacups flour. This will make two cakes. Take half, bake it in layers for jelly cake; the other in a common cake tin. Flavor them alike or differently.

LEMON JELLY CAKE.

Two large eggs, well beaten; third of a cup of butter, melted; one cup sugar; half-cup water or milk; one cup and a half of flour, salt and two teaspoonfuls baking powder. Bake in three jelly tins. When done, take out and spread with the following mixture, already made and cooled: Jelly—Grate the yellow of the rind of one lemon, add the juice; a great spoonful of water; half cup sugar; lump of butter large as a walnut; one egg. Beat all together and let boil up a minute in a small tin.

COCOANUT CAKE.

Three eggs (the whites of two of them to be used for frosting), two-thirds of a cup of sugar, two-thirds of a cup of sweet milk, one and two-thirds cups of flour, one teaspoonful of cream of tartar and a half teaspoonful of soda. Bake in thin round tins; make a frosting of the whites of the two eggs, well beaten, with four dessert-spoonfuls of white sugar; spread on the top of the cakes and sprinkle the grated cocoanut with the frosting.

HOLIDAY CAKE.

Two coffee cups of sugar, one teacup of butter; beat thoroughly to a cream with large spoon. One coffee cup of corn starch, two teacups of

sifted flour, two teaspoonfuls of cream tartar, one teaspoonful of soda, one cup of sweet milk, whites of seven eggs beaten very thoroughly with an egg-beater, then any essence you prefer. Stir rapidly and well. Bake it in pans twelve inches long by eight inches wide, and as thick as for a "jelly cake," and lay them on pieces of tin a little larger than pans. Have ready frosting made of one pound of fine sifted treble refined sugar, the whites of five eggs and essence the same as in the cake. Put two layers of cake together with frosting of the same thickness between. When cold, trim the edges with a sharp knife (or rather when ready to use it); cut it down the center and across three times, making little cakes four inches by three inches.

UNION CAKE.

Two cups sugar, one-half cup butter, three-fourths cup of sweet milk, three cups flour, whites of six eggs, one-half teaspoonful soda, and one teaspoonful cream of tartar. Custard for the layers: One pint milk, one-half cup of sugar, two eggs, two tablespoonfuls corn starch; boil until like thick cream and spread between the layers when cool. Flavor to the taste.

ALMOND CAKE.

Two cups of sugar, one-half cup of butter, three of flour, three-quarters of a cup of milk, three teaspoonfuls of baking powder, whites of six eggs; bake in layers.

CRYSTAL ALMOND CAKE.

One and one-half cups sugar, half-cup butter, four eggs, half-cup milk, two cups of flour, two teaspoonfuls baking powder; bake in sheets. Icing—whites of three eggs beaten stiff, three tablespoonfuls white sugar, one cup chopped nut meats; flavor to taste and put these between and on top of layers.

NEAPOLITAN CAKE.

Black: Take one cup butter, two cups brown sugar, one cup molasses, one cup strong coffee, four and a half cups sifted flour, four eggs, two teaspoonfuls of soda, two of cinnamon, two of cloves, one of mace, one pound raisins, one of currants, and a quarter of a pound of citron. White: One cup butter, four cups white sugar, two cups sweet milk, two cups corn starch mixed with four and a half cups of sifted flour, whites of eight eggs, two tablespoonfuls of baking powder, one-half teaspoonful extract of bitter almonds. Bake the cakes in round jelly pans with straight edges; the loaves should be one and a half inches in thickness after baking. When the cake is cold, each black loaf should be spread with a thick coating of lemon and sugar, made as

follows: The white of one egg, thoroughly beaten, the grated rind of two and the juice of three lemons; powdered sugar enough to make a thick frosting; lay a white loaf on each black one and frost as you would any other cake.

FROSTED RAISIN CAKE.

One cup sugar, one of flour, three eggs, three tablespoonfuls of cold water, two teaspoonfuls baking powder, a piece of butter as large as a walnut; flavor and bake in layers. For frosting—White of one egg beaten to a stiff froth, two-thirds of a cup of sugar, one tablespoonful of water; put in a dish and set in a kettle of boiling water; cook ten or fifteen minutes, but do not let it get stiff; have ready a large teacup of stoned raisins chopped very fine; stir in the frosting and put between and on the top of layers.

MALAGA CAKE.

Two cups of sugar and half a cup of butter; beat to a cream; add half a cup of sweet milk; mix three cups of flour with three teaspoonfuls of baking powder; beat the whites of seven eggs to a froth; stir all together and flavor with lemon; bake in sheets. Filling—Whites of three eggs beaten with sugar as for frosting; save out enough for the top of the cake; add one coffee cup of seeded and chopped raisins, two teaspoonfuls of lemon extract; spread between the cake.

LAYER CREAM CAKE.

Three eggs, one cup white sugar, four tablespoonfuls cold water, one teaspoonful of cream, two spoonfuls of baking powder, half cup flour. For the cream—Half cup of cream beaten to a stiff froth; add a little sugar; flavor to taste.

FRUIT JELLY CAKE.

Two cups sugar, two-thirds cup butter, same of sweet milk, four eggs, three cups flour, three teaspoonfuls baking powder; stir together; then divide into three equal parts. Into one part stir one tablespoonful of molasses, one cup chopped raisins, one teaspoonful each of cloves, cinnamon and nutmeg. Bake and put together with jelly or frosting.

ORANGE CAKE.

Mix two cups of sugar with the yolks of two eggs, then add the whites beaten to a stiff froth; next, add a large tablespoonful of butter, then one cup of milk and flour to make as stiff as cup cake; flavor to taste; bake in jelly pans. Filling—One lemon, two oranges; grate the rinds, add the juice, one cup of sugar, one tablespoonful of corn starch, one cup of water; beat until smooth; cool before putting between cakes.

DOLLY VARDEN CAKE

Whites of five eggs, one coffee cup of white sugar, one half-cup of butter, two cups of flour, one-half cup of sweet milk, one teaspoonful of baking powder, well mixed in flour; bake in jelly pans. Yolks of five eggs, one cup of sugar, one half-cup of butter, two cups of flour, one-half cup of sweet milk, one teaspoonful of baking powder, one pound currants; flavor with cinnamon and nutmeg; bake in jelly pans. Jelly for the above—Two lemons grated and squeezed, two cups white sugar, two eggs and two tablespoonfuls of butter; cook until quite thick, stirring all the time. Place cake after baking in alternate layers, with jelly between.

APPLE CAKE.

One heaping cup sugar, one large tablespoonful butter, two eggs, half cup of milk, two cups of flour, or enough to make a nice, thick, soft batter, one teaspoonful cream tartar, half of soda; this will make three layers if the pan is not too large. Filling for layers—Two large apples (greenings are best, or any tart apple); peel one and grate; then grate one lemon peel; squeeze juice and grate the pulp; to this add one cup of sugar and one white of egg; put all in a tin cup and cook thoroughly; then spread between cakes as jelly cake.

FRUIT SPONGE.

In a long baking pan bake a sponge cake which shall be about an inch and a half thick when baked. Split it open while hot and spread inside a layer of thin sliced, rich juicy peaches; over these spread a layer of icing and lay the other half of the cake on top, baked side down; on top spread another layer of peaches and icing, and ice the sides of the cake also. Set in a cool oven and brown slightly. Eat with cream. Any other juicy fruit may be used instead of peaches.

CATSUPS AND SAUCES.

HOW TO COMPOUND THEM.

Select perfect fruit; always cook in porcelain, never in metal; bottle in stone and glass, and never use tin; keep in a dry, dark, cool place. If, on opening, there is mold on the catsup, remove carefully every particle of it, and the catsup will not then be injured. To prevent this molding, the cans may be filled nearly to the top with the catsup and the rest filled up with hot vinegar. If, on opening, there is danger of the rest spoiling, heat it thoroughly, and if too thick add vinegar. Some do not boil their catsup but instead sprinkle the tomatoes with salt and let them stand over night, then strain and add

spices. The following will apply to cherries, peaches, plums, grapes and all kinds of berries. The object is to get the pulp of the fruit as the foundation for the catsups, and they wonderfully retain their flavor, notwithstanding all the ingredients added: To every quart of the juicy pulp allow one pound of sugar, two blades of mace, three of cinnamon, one teaspoonful of whole cloves, one of pepper corns; boil all down one third, then skim out the spices, add the sugar and boil till thick, and then reduce to a proper consistency with vinegar, and bottle for use.

For seasoning food and sauces are herbs which usually are dried during the summer season. Many people have the idea that a finely-flavored dish must cost a great deal; that is a mistake; if you have untainted meat, or sound vegetables, or even Indian meal, to begin with, you can make it delicious with proper seasoning. One reason why French cooking is much nicer than any other is that it is seasoned with a great variety of herbs and spices; these cost very little; if you would buy a few cents' worth at a time you would soon have a good assortment. The best kinds are sage, thyme, sweet marjoram, tarragon, mint, sweet basil, parsley, bay leaves, cloves, mace, celery seed and onions. If you will plant the seed of any of these seven first mentioned in little boxes on your window sill, or in a sunny spot in the yard, you can generally raise all you need. Gather and dry as follows: Parsley and tarragon should be dried in June and July, just before flowering; mint in June and July; thyme, marjoram and savory in July and August; basil and sage in August and September; all herbs should be gathered in the sunshine, and dried by artificial heat; their flavor is best preserved by keeping them in air-tight tin cans, or in tightly-corked glass bottles.

TOMATO CATSUP.

Take a bushel of ripe tomatoes; rub them with a damp cloth; cut out the hearts and place them over a fire with two heaping handfuls of peach leaves, one dozen large onions (cut in small pieces) and one quart of water; boil until soft and strain through a coarse sieve; it will take about two hours to boil soft enough. Put the liquid in the boiler again over the fire, adding a half gallon of strong vinegar. Have ready two ounces ground allspice, two ounces ground black pepper, two ounces cayenne pepper, two ounces mustard and, if preferred, two ounces celery seed, one ounce ground cloves, two grated nutmegs, two pounds brown sugar and one pint of salt; mix the ingredients thoroughly before putting them in the boiler. Boil two hours and when cool put in bottles, cork, seal and keep in a cool place.

CHERRY CATSUP.

One pint of pure cherry juice, half a pound of sugar, a teaspoonful each of ground cloves and cinnamon. Boil to a thick syrup and bottle.

GRAPE CATSUP.

Nine pounds of grapes and six pounds of brown sugar. Boil the grapes until soft; rub through colander; add sugar and boil until quite thick, then add three pints of vinegar, one tablespoonful each of cloves, cinnamon, allspice and black pepper.

MUSHROOM CATSUP.

Take the full grown mushrooms; wipe them clean and crush them with your hands; throw in a handful of salt with every peck of mushrooms and let them stand all night; strain through a sieve and press out all the juice. To every gallon of liquor put cloves, Jamaica ginger and black pepper, one ounce of each, and half pound of salt. Set it on a slow fire and let it boil until half the liquor is wasted, then put into an earthen vessel; when cold bottle it.

CUCUMBER CATSUP.

Take green cucumbers, as you like them for the table, peel them and let them lie in salt water a short time. If large, cut in two and scrape out the seeds, grate on a coarse grater. For every dozen cucumbers grate one good-sized onion. After all is grated pour off the water which has collected, measure it and for as much water as you pour off add the best cider vinegar. Season with pepper and salt to your taste. Should the vinegar be too sharp dilute with the cucumber water; if it is too thin use less vinegar. Put in jars like fruit—no heating required.

GOOSEBERRY CATSUP.

Five pints of vinegar, four pounds of green gooseberries, one-half pound of brown sugar, one-half pound of raisins, one-quarter pound of currants, one-quarter pound of common salt, two ounces of mustard, two ounces of onions, one-half ounce chillies; one-half ounce allspice, one-half ounce ground ginger, one-half ounce of ground mace, one-half ounce ground turmeric, one nutmeg. Boil the vinegar, currants, onions, gooseberries and chillies till quite soft; then pour through a fine sieve on the remaining ingredients.

RED-PEPPER CATSUP.

Cut up red peppers and place them in a preserving kettle until it is full; then cover with the best cider vinegar and boil until the peppers have dropped to pieces. After removing from the fire, as soon as the sauce is cool enough, rub it through a wire sieve. It is much better without salt or any other condiments, and is of a beautiful scarlet color, and so thick that it must be put for use in large-

mouthed bottles or jars. This will keep fresh for years. It should boil slowly for at least four hours.

LEMON CATSUP.

One pound and a quarter of salt, quarter of a pound of ground mustard, one ounce each of mace, nutmeg, cayenne and allspice, one gallon of cider vinegar, eight or nine garlic cloves, fifteen large lemons. Slice the lemons; add the other ingredients; let simmer from twenty to thirty minutes; place in a covered jar; stir every day for seven or eight weeks, strain then, bottle, cork and seal.

COLD CATSUP.

Half peck ripe tomatoes peeled and cut fine; one cup grated horseradish; one small cup salt; one small cup brown and white mustard seed mixed; two tablespoonfuls black pepper, ground; two red peppers without seeds, cut fine; one ounce celery seed; one cup chopped onions; one teaspoonful each of ground cloves and mace; two teaspoonfuls cinnamon, one cup brown sugar, one quart best cider vinegar. Mix all together thoroughly, without boiling, and put away in small jars. It can be used at once, and is a delicious relish with cold or hot meats.

CHILLI SAUCE.

Eighteen large ripe tomatoes, eight red peppers, one onion; chop fine; add four cups vinegar; four tablespoonfuls sugar, two tablespoonfuls salt, one tablespoonful ginger, one tablespoonful each of cloves, cinnamon, allspice and nutmeg; boil one hour. This makes about three quarts.

HOT SAUCE FOR MEATS.

Four onions, two cups of sugar, thirty-two tomatoes, one quart of vinegar, four peppers, two tablespoonfuls of salt, two tablespoonfuls of cinnamon, two tablespoonfuls of cloves, three tablespoonfuls of red pepper; cook, strain and bottle.

MINT SAUCE.

Mix one tablespoonful of white sugar to half a teacup of good vinegar; add the mint and let it infuse for half an hour before sending to the table. Serve with roast lamb or mutton.

EGG SAUCE.

Take yolks of two eggs boiled hard; mash them with a tablespoonful of mustard, a little pepper and salt, three tablespoonfuls of vinegar and three of salad oil. A tablespoonful of catsup improves this for some. This sauce is very nice for boiled fish.

FISH SAUCE.

One quarter of a pound of fresh butter, one tablespoonful of finely chopped parsley, a little salt and pepper and the juice of two lemons. Cream the butter; mix all well together, adding at the least a teaspoonful of mayonnaise. Less lemon juice may be used if preferred.

TOMATO SAUCE.

Nine ripe tomatoes, peeled and cut small, a red pepper chopped fine, one teacup of vinegar, two tablespoonfuls brown sugar, one tablespoonful of salt, one teaspoonful ginger, one of cloves, one of allspice; put vinegar in last; stew one hour.

PEPPER SAUCE.

Four dozen green peppers, five onions, one handful of garlic, three tablespoonfuls of grated horseradish, two quarts best cider vinegar, one quart of water. Put the whole into a kettle on the fire and boil until soft enough to mash in a sieve with a spoon, then add two tablespoonfuls of black pepper, one tablespoonful each of allspice powdered, mace pulverized, one-half tablespoonful of cloves pulverized and one tablespoonful of salt. Place the mixture on the fire and let boil ten minutes. Pass all the spices through a sieve before adding to the peppers.

TOMATO MUSTARD.

One peck of ripe tomatoes; boil with two onions, six red peppers, four cloves of garlic, for one hour, then add a half pint or half pound of salt, three tablespoonfuls of black pepper, half ounce ginger, half ounce allspice, half ounce of mace, half ounce of cloves, then boil again for one hour longer, and when cold add one pint of vinegar and a quarter pound of mustard, and if you like it very hot, a tablespoonful of cayenne.

HORSE RADISH SAUCE.

Grate very fine a root of horse radish; with two tablespoonfuls of it mix a teaspoonful of salt and four tablespoonfuls of cream, stir briskly and add by degrees a wineglass of vinegar.

SHIRLEY SAUCE.

Four quarts of tomatoes, four spoonfuls of salt, four of black pepper, one-half spoonful cayenne pepper, one-half of allspice, three spoonfuls of mustard, all simmered slowly in one quart of vinegar for three hours. Bottle when cold. Put one teaspoonful of olive oil in each bottle just before corking to preserve it.

SAUCE FOR ROAST BEEF.

Grate horse raddish on a grater into a basin, add two tablespoonfuls cream, with a little mustard and salt, mix well together, add four tablespoonfuls of the best vinegar, and mix the whole thoroughly. The vinegar and cream are both to be cold.

CELERY SAUCE.

Wash six or eight heads and take off the outer leaves; cut the heads up into bits three or four inches long. Stew them until tender in half a pint of broth or white gravy, then add two spoonfuls of cream and an ounce of butter rolled in flour; season with pepper and salt and simmer the whole together. The leaves will do to flavor soup that is to be strained.

MUSTARD SAUCE.

One cup of sugar, one cup of vinegar, one tablespoonful of butter, four eggs and one tablespoonful of mustard; beat the eggs well, mix all together, turn into a new tin pail or basin and boil in water same as custard, only to a cream, not thick. Strain through a thin cloth and it is done.

COMMON ONION SAUCE.

Take four or five white onions, half a pint of hot milk, one ounce of butter, pepper and salt to suit your taste. Peel the onions and boil them till they are tender, press the water from them and chop them very fine. Have the milk hot, pulp the onions with it, add the butter; pepper and salt to suit you taste.

TOMATO SOY.

Slice green tomatoes, put a little salt on them and leave them in a large dish to drain, then add half as much onions cut up as you have tomatoes; vinegar enough to keep from burning, and spice to suit the taste—allspice, black pepper, mustard, ginger and red pepper; boil half an hour; when cold pour off the vinegar and add fresh

TOMATO RELISH.

Twenty-five tomatoes (ripe and peeled), four onions, eight peppers (seeds taken out), chopped fine with onions, eight cups of vinegar, four tablespoonfuls sugar, two of salt. Boil gently one hour.

SALAD SAUCE.

Rub the yolks of cold, hard boiled eggs through a coarse sieve with a wooden spoon, mix with a tablespoonful of cream or water, then add two tablespoonfuls of olive oil or melted butter; when thoroughly mixed add

by degrees a teaspoonful of fine salt rolled; the same quantity of mustard—French, Tarragon or Anchovy is best—and three tablespoonfuls of white wine vinegar; when mixed into a smooth paste pour down the side of the salad bowl, but do not stir it until the salad is ready to be eaten. The whites of eggs cut in various forms may be used to garnish the top of the salad. The greens should be freshly gathered, carefully picked over and laid in cool water an hour or two and dried in a napkin before being laid in the dish.

CHILLI SAUCE.

Take one peck tomatoes (ripe) peeled, twelve onions (if liked), three red and three green peppers; chop all fine, add nearly a half cup of salt, one tablespoonful each of cinnamon, cloves, allspice and mace. Put all in a large pot or pan and boil two hours, stirring frequently; when cooked add one quart of vinegar and a pint bottle of Worcestershire sauce and let it just boil, then bottle hot.

GREEN TOMATO SAUCE.

Cut up two gallons of green tomatoes; take three gills of black mustard seed, three tablespoonfuls of dry mustard, two and a half of black pepper, one and a half of allspice, four of salt, two of celery seed, one quart each of chopped onions and sugar, and two and a half quarts of good vinegar, a little red pepper to taste. Pulverize the spices and boil all together until well done.

HORSE RADISH FOR WINTER.

In the fall mix the quantity wanted in the following proportions: A coffee cup of grated horse radish, two tablespoonfuls of white sugar, a half teaspoonful of salt and a pint and a half of cold vinegar; bottle and seal. To make horse radish sauce, take two tablespoonfuls of the above, add one dessert spoonful olive oil (or melted butter or cream) and one of prepared mustard.

VINEGAR SAUCE.

Two tablespoonfuls of vinegar, two of sugar, two of flour, one of butter, one of vanilla; stir all together with a little water till it makes a smooth paste; add nearly a pint of boiling water, stirring gently, let it come to a boil; add one well-beaten egg. Set aside for use.

PREPARED MUSTARD.

Two tablespoonfuls of mustard, one of flour; mix thoroughly while dry. Have a teacup two-thirds full of strong mustard; fill with water,

stir the flour and mustard into it and let it boil until as thick as custard ; remove from the fire and add a teaspoonful of sugar.

NASTURTIUM SEED.

Take the green seed after the flower has dried off, lay it in salt and water two days, in cold water one day ; pack in bottles and cover with scalding vinegar, seasoned with mace and white peppercorns, and sweetened slightly with white sugar. Cork and set away four weeks before you use them. A good substitute for capers.

GRAVY SAUCE.

To have gravy always on hand, you must do as the French do, namely, save gristle, and every bone left from cold meat or fresh. The bones must be chopped small and put on to stew with enough water to cover. Leave the fat on until you need to use the gravy. By this means it will keep longer.

FRENCH MUSTARD.

Slice an onion in a bowl and cover it with good vinegar ; after two days pour off the vinegar, add to it a teaspoonful of cayenne pepper, a teaspoonful of salt, a tablespoonful of sugar and mustard enough to thicken ; set on the stove until it boils ; when cold it is fit for use.

SOYER SAUCE.

One spoonful mustard, same olive oil, half cup catsup.

BROWN GRAVY SAUCE.

Three onions sliced and fried in butter to a nice brown. Toast a large, thin slice of bread slowly until quite hard and of a deep brown. Take these, with any piece of meat, bone, etc., and some herbs, and set them on the fire with a pint and a half of water, and stew down until it is as thick as gravy. Season, strain, and set in a cool place until you want to use it. It will be found very nice to warm up any kind of cold meat, or for veal cutlets.

CAPER SAUCE.

One cup of the liquor in which meat has been boiled, two teaspoonfuls of flour, rubbed smooth in a little water ; salt to taste ; two tablespoonfuls of butter, two dozen capers, or green nasturtium seed ; heat the liquor to boiling, and skim before stirring in the flour, which must be perfectly free from lumps, and rubbed smooth in cold water ; stir until the sauce thickens evenly. When it has boiled about a minute, add the butter gradually, stirring each bit in well before putting in more ; salt and drop in the capers. Let it just boil, and turn into a sauce-boat.

ONION CREAM SAUCE.

Boil three or four white onions until tender; mince fine; boil half pint of milk; add butter half size of an egg; salt and pepper to taste; and stir in minced onion, and a tablespoonful of flour which has been moistened with milk.

MINT SAUCE.

Two tablespoonfuls green mint chopped very fine, one tablespoonful white sugar, half a cup of best vinegar, put sugar and vinegar into a sauce-boat, and stir in the mint; let it stand fifteen minutes before serving.

CONFECTIONERY.

CANDY MAKING.

The first step is the reduction of sugar to a syrup, which is done by adding water to sugar in the proportion of a pint and a half of water to three and a half pounds of sugar. Put in a marbleized saucepan, and when it has boiled ten minutes begin to try it; have a bowl of water, snow, or piece of ice near, and drop the syrup from the end of the spoon. While it falls to the bottom and you can make it into a softish ball, it is ready to take off; if allowed to stay on until it snaps it will be too hard. If this is the case, add a little water and boil again, being sure this time not to let it get too brittle. A pinch of cream of tartar is useful in checking a tendency for the syrup to go to sugar. When the sugar is boiled just right, set off to cool, and when you can bear your finger in it pull into sticks, or into one solid mass like that bought at the confectioners. Flat sticks are formed by pouring the candy into long, flat pans, and when cooling, crease the mass, which will readily break into sticks when cold. If the hands are slightly greased the candy will not stick to the hands.

In making molasses candy, get the best molasses (not syrup) and add to a quart of molasses one pound of white sugar. The sugar makes it whiter and more brittle. Boil this until it will snap like glass when dropped into water, and then add a teaspoonful of vinegar and a pinch of soda; stir well in, as the soda whitens the candy, and the vinegar checks a tendency to graining. Remove from the stove, cool a moment and pour into greased platters. Set out to cool, and with a knife keep the edges turned in so that all will be cool and ready to pull at the same time. When making nut candies, use the same mixture before it gets quite to the brittle point; have the meats in shallow tins and pour the candy over them. Before quite cold, slash with the knife so that it will break into oblong pieces or squares.

In making macaroons or kisses, use washed butter for greasing the tins, as salted butter or lard gives an unpleasant taste. Bake in a moderate oven, or let dry two hours in a cool oven. Greased writing paper is often used by some for baking them on, instead of tins. After buttering, sprinkle lightly with flour, brush off, and put on the macaroons or kisses. When powdered almonds are to be used they should be thoroughly dried in an open oven, after blanching, and then they will pulverize more easily.

COCOANUT CARMELS.

Two cups of grated cocoanut, one cup of sugar, two tablespoonfuls of flour, the whites of three eggs beaten stiff; bake on a buttered paper in a quick oven.

COCOANUT CANDY.

Four cups of water, two and a half cups fine white sugar, four spoonfuls vinegar, a piece of butter as large as an egg; boil till thick, about three-quarters of an hour. Just before removing, stir in one cup dessicated cocoanut and lay in small flat cakes on buttered plates to cool and harden.

BOSTON CARMELS.

One pint bowl of grated chocolate, two bowls of yellow sugar, one bowl of New Orleans molasses, one-half cup of milk, a piece of butter the size of a small egg and vanilla flavor; boil about twenty-five minutes; this should not be so brittle as other candies. Pour in buttered tins and mark deeply with a knife.

LEMON DROPS.

Upon half a pound of finely powdered sugar, pour just enough lemon juice to dissolve it, and boil to the consistency of thick syrup; drop this on plates and put in a warm place to harden.

CHOCOLATE CREAM DROPS.

Mix one-half cup of cream with two of white sugar, boil and stir full five minutes; set the dish into another of cold water and stir until it becomes hard. Then make into small balls about the size of marbles and with a fork roll each one separately in the chocolate, which has in the meantime been put in a bowl over the boiling tea-kettle and melted; put on brown paper to cool; flavor with vanilla if desired. This amount makes about fifty drops.

MOLASSES CANDY.

Into a kettle holding at least four times the amount of molasses to be used, pour a convenient quantity of Porto Rico molasses; place over a slow fire and boil for a half hour, stirring all the time, to diminish as

much as possible the increase of bulk caused by boiling, and checking the fire or removing the kettle if there is any danger of the contents running over. Be very careful not to let the candy burn, especially near the close of the boiling. When a little, dropped in cold water, becomes quickly hard and snaps apart like a pipstem, add a teaspoonful of carbonate of soda, free from lumps, to every two quarts; stir quickly to mix, and pour on greased platters to cool. When the candy is sufficiently cool to handle without burning the hands, it is pulled back and forth, the hands being rubbed with a little butter (do not use flour) to prevent the candy from sticking to them. The more the candy is worked, the lighter it will be in color.

WALNUT CANDY.

The meats of hickory nuts, English walnuts, or black walnuts may be used according to preference in that regard. After removal from the shells in as large pieces as practicable, they are to be placed on the bottoms of tins, previously greased, to the depth of about a half inch. Next, boil two pounds brown sugar, a half pint of water and one gill of good molasses until a portion of the mass hardens when cooled. Pour the hot candy on the meats and allow it to remain until hard.

PEANUT CANDY.

Prepare the meats by removing the thin reddish skin in which they are enveloped, and fill a tin tray to the depth of about an inch. Pour over them the hot candy as above directed, stirring the meats that each one may be covered. A little less candy should be used than will suffice to entirely cover the mass of meats, though each separate one should be coated, the object being to use just enough of the candy to cause the meats to adhere firmly to each other, thus forming a large cake, which when nearly cold may be divided in squares or bars with a sharp knife. Almonds, deprived of their skins, or the meats of any nuts may be used in a similar manner.

CHOCOLATE CARAMELS.

Boil one quart of good New Orleans molasses until it hardens, when tested by cooling a little of it in water as before described. Just before removal from the fire, add four ounces of chocolate finely and uniformly grated. Pour a thin layer into tin trays slightly greased, and when the surface of the candy has become hardened a little, mark with a knife into squares. These may be flavored, but the natural flavor of the chocolate and molasses is generally preferred without addition.

NICODEMUS POP-CORN.

Put into an iron kettle one tablespoonful of butter, three of water and one teacup of white sugar (pulverized is best); boil until ready to

candy; then throw in three quarts of corn, nicely popped; stir briskly until the candy is evenly distributed over the corn; set the kettle from the fire; stir until it is cooled a little and you have each grain separate and crystallized with the sugar; care should be taken not to have too hot a fire, lest you scorch the corn when crystallizing. Nuts of any kind prepared this way are delicious.

POP-CORN BALLS.

Add one ounce of white gum arabic to a half pint of water and let it stand until dissolved. Strain, add one pound of refined sugar and boil until when cooled it becomes very thick, so much so as to be stirred with difficulty. To ascertain when it has reached this point, a little may be cooled in a saucer. A convenient quantity of the freshly-popped corn having been placed in a milk-pan, enough of the warm syrup candy is poured on and mixed by stirring, to cause the kernels to adhere in a mass, portions of which may be formed into balls by pressing them into the proper shape with the hands. Ordinary molasses, or sugarhouse syrup may be used as well, by being boiled to the same degree, no gum being necessary with these materials. Corn cake is prepared in a similar manner. This mass, while warm, is put into tins and pressed by rollers into thin sheets, which are afterwards divided into small, square cakes.

HOREHOUND CANDY.

Prepare a strong decoction, by boiling two ounces of the dried herb in a pint and a half of water for about half an hour; strain this, and add three and one-half pounds of brown sugar; boil over a hot fire until it reaches the requisite degree of hardness, when it may be poured out in flat tin trays, previously well greased, and marked into sticks or squares with a knife, as it becomes cool enough to retain its shape.

VINEGAR CANDY.

To one quart of good New Orleans molasses, add one teacup of good cider vinegar; boil until it reaches the point where a little dropped into cold water becomes very hard and brittle. Pour into shallow plat-ters until cool enough to be handled, and form into a large roll, which may be drawn down to any size and cut off in sticks.

LEMON AND PEPPERMINT DROPS.

Take of dry granulated sugar a convenient quantity; place it in a saucepan having a lip from which the contents may be poured or dropped. Add a very little water, just enough to make with the sugar a stiff paste; two ounces of water to a pound of sugar is about the right proportion. Set it over the fire and allow it to nearly boil, keeping it

continually stirred. It must not actually come to a full boil, but must be removed from the fire just as soon as the bubbles denoting that the boiling point is reached begin to rise. Allow the syrup to cool a little, stirring all the time; add strong essence of peppermint or lemon to suit the taste, and drop on tins or sheets of smooth white paper. The dropping is performed by tilting the vessel slightly, so that the contents will run out, and with a small piece of stiff wire the drops may be stroked off on to the tins or paper. They should be kept in a warm place for a few hours to dry. In the season of fruits delicious drops may be made by substituting the juice of fresh fruits, as strawberry, raspberry, lemon, pineapple or banana, or any of these essences may be used.

SUGAR CANDY.

Six cups sugar, one of vinegar, one of water, one spoonful of butter and one teaspoonful of soda dissolved in a little hot water. Boil altogether without stirring. When it becomes hard, not brittle, by dropping a little into cold water, flavor with lemon, wintergreen or peppermint and turn out on buttered plates to cool. It is nice "pulled" or left on the plate and cut in squares.

BUTTER SCOTCH.

One cup of butter, one cup of molasses, one cup of sugar and a pinch of soda; try by wetting the finger in water, then plunging it into the candy and again into the water.

CORN STARCH CANDY.

A cup of water to a cup of sugar; two teaspoonfuls of corn starch to a cup of water; set the sugar and water on the fire to boil; do not stir after it begins to boil; dissolve the corn starch in a little water, and when the candy will harden in water, put in the corn starch, stirring rapidly; when done, pour out in a pan, add flavoring and pull.

CREAM CANDY.

One coffeecup of white sugar, one or two tablespoonfuls of water, enough to make it dissolve nicely as it heats; boil without stirring, in a bright tin pan, until it will crisp in water, like molasses candy. Just before it is done put in a tablespoonful of extract of vanilla and a quarter of a tablespoonful of cream of tartar. When sufficiently done pour into a buttered pan, and when cool enough to handle work it as you would molasses candy, until it is perfectly white—then stretch and lay on a marble slab, or if you have to use the molding board, put buttered papers over it, and with a chopping knife cut it into mouthfuls and set it away

until it creams, which it will do as it dries out. If it grains before it is done, or before you have a chance to pull it, put it back into the pan, and pour water on it and boil it over again.

FIG CANDY.

Take one pound of sugar, three-quarters of a pint of water, and set on the stove, boil slowly about twenty or thirty minutes; you can tell whether it is done or not by dropping a little into cold water; if it is hard, it is boiled enough. If desirable a few drops of vinegar can be added; put in a lump of butter, and pour into buttered pans in which slices of figs are laid and slices on top also.

TAFFY.

Quarter pound of butter; when melted put in one pound of brown sugar; boil and stir fifteen minutes; put in a spoonful of ground ginger, boil and stir again. Pour into buttered tins.

OLD-FASHIONED MOLASSES CANDY.

One quart of best New Orleans molasses, piece of butter half the size of a hen's egg. When it will snap in water it is sufficiently done; stir in a little soda to whiten it; pour into buttered dishes, and when cool enough pull until white.

CHOCOLATE KISSES.

One pound of sugar, two ounces of chocolate pounded together and finely sifted; mix with the whites of eggs well beaten to a froth; drop on buttered paper and bake slowly.

WHITE CANDY.

Take one quart of granulated sugar, one pint of water, two table-spoonfuls of vinegar; boil as you do molasses candy, but do not stir it. You can tell when it is done by trying it in cold water. Pull it; have a dish near by with some vanilla in it, and work in enough to flavor it as you pull; put it in a cold room and the next day you will have delicious candy.

CREAMS AND CUSTARDS.

CHOCOLATE CREAM.

One-half cup of grated chocolate, and one cup of water; boil together; add one cup of sweet milk, and let that boil; then one heaping teaspoonful of corn starch, dissolved in a little milk; sweeten very sweet, and when cold, flavor with vanilla.

CALEDONIAN CREAM.

Two ounces of raspberry jam or jelly, two ounces of red currant jelly, two ounces of sifted loaf sugar, the whites of two eggs put into a bowl and beaten with a spoon for three-quarters of an hour. This makes a very pretty cream, and is good and economical.

BAVARIAN CREAM.

One pint of milk, three ounces sugar, half ounce gelatine, two eggs; beat the yolks and stir into the boiling milk; dissolve the gelatine in a little hot water; beat the whites of the eggs separately and stir in when cool; cream is better whipped; flavor to taste and then put in molds.

SNOW CREAM.

Allow two tablespoonfuls of fine white sugar and two of rich, sweet cream to each person for whom you are making the dessert. Then get a quantity of fine, dry snow and stir in; after waiting a minute stir in more—adding enough to make of sufficient stiffness. Flavor to suit the taste. It does not require more than two minutes to make, and should not be made until needed, as it soon melts.

ROCK CREAM.

Boil a teacup of the best rice till quite soft in new milk, sweetened with powdered loaf sugar, and pile it upon a dish; lay on it, in different places, square lumps of either currant jelly or preserved fruit of any kind; beat up the whites of five eggs to a stiff froth, with a little powdered sugar, and flavor with either orange-flower water or vanilla; add to this, when beaten very stiff, about a tablespoonful of rich cream, and drop it over the rice, giving it the form of a rock of snow. This will be found to be a very ornamental as well as delicious dish for a supper table.

COFFEE CREAM.

Half an ounce of gelatine, one gill of strong coffee, one gill of sugar, three gills of cream; soak the gelatine half an hour in half a gill of cold

water, then place it over boiling water and add the hot coffee and sugar; when dissolved take it from the fire, stir in the cold cream and strain it in a mold that has been wet with cold water; when cold turn out.

WHIPPED CREAM SAUCE.

Mix a plateful of whipped cream (flavored with vanilla), the beaten whites of two eggs and pulverized sugar to taste all together; pile a bank of this mixture in the center of a platter and form a circle of little fruit puddings (steamed in cups) around it, or it is nice for corn starch, blanc manges, etc.

RUSSIAN CREAM.

Two-thirds of a package of gelatine, four eggs, two-thirds of a cup of sugar, one quart of milk; cover the gelatine with water and let it stand one hour; heat the milk to a boiling point, then stir in the gelatine, and when well stirred add the yolks of four eggs well beaten with sugar, stirring briskly to avoid the formation of lumps. Cook two or three minutes, then set it off and stir in the whites of four eggs, beaten to a stiff froth; flavor with vanilla or lemon before putting in the whites of the eggs. Put into molds and set away to cool. This is a most palatable dish and an excellent substitute for ice cream.

SPANISH CREAM.

Take half a box, or a little more, of gelatine; let it stand in a pint of milk one hour; then put a quart of milk to boil; beat the whites of six eggs to a stiff froth and leave them in a deep bowl; beat the six yolks very light, with sugar to taste; when the milk has boiled stir in the yolks and sugar, milk and gelatine; after it comes to a boil the second time, take it off and pour immediately over the stiff whites in the bowl; flavor with vanilla; wet your mold with cold water; pour in and set away to congeal. To be eaten with or without cream.

DEVONSHIRE OR SCALDED CREAM.

Place the morning milk in shallow tin pans; set this by for the cream to rise until next milking time. Then place them over the fire, on iron pots filled with scalding water. When the scum rises it is done, for it must not boil, only scald. Put the pans of milk back in the milk-house until the next morning, then remove the cream. Butter will come much quicker from this cream. It is very good spread on bread like butter; eaten on fruit, or pie, it is delicious. In London it is sold in tin cans, air tight.

ROYAL SPANISH CREAM.

Two tablespoonfuls of ground rice, the peel of a large lemon, grated, the yolks of two eggs, one pint of milk, two tablespoonfuls of sugar, one

ounce of sweet almonds, one ounce of preserved orange or citron. Mode—Beat the eggs well first and, after mixing all the ingredients except the almonds and preserved orange or citron, put them into a stew pan and set on a very slow fire, stirring the mixture one way until it becomes thicker than custard, then pour it into a glass dish, and ornament it with the almonds and citron cut into strips and slices; the almonds must of course, be blanched before they are placed on the cream.

SNOW CREAM.

Beat the whites of four eggs to a stiff froth; add two tablespoonfuls of powdered sugar, a tablespoonful of lemon flavoring and rose water; beat the whole together; then add a pint of thick cream. This is very nice for plain boiled rice.

TAPIOCA CREAM.

Put two tablespoonfuls of tapioca to soak in cold water; set it on the stove, and, when thoroughly dissolved, pour in a quart of milk. When this begins to boil, stir in the yolks of two eggs well beaten, with a cup of sugar. When this boils, stir in the whites, beaten to a stiff froth, and take it immediately from the fire. Flavor to taste.

LEMON CREAM.

Take a pint of thick sweet cream, and put to it the yolks of two eggs well beaten, four ounces of fine sugar, and thin rind of one lemon; boil it up; then stir it till almost cold; put the juice of a lemon in a dish or bowl, and pour the cream upon it, stirring it till quite cold.

TO WHIP CREAM.

Sweeten a bowl of cream with loaf sugar, and flavor to taste; set another bowl near the above with a sieve over it; then whip the cream with a whisk, and as it rises in a froth take it off with a skimmer and put it into the sieve to drain; whip also the cream which drains off and when done ornament with lemon raspings.

APPLE CREAM.

One cup thick cream, one cup of sugar; beat till very smooth; beat the whites of two eggs and add; stew apples in water till soft; take them from the water with a fork. Pour the cream over the apples when cold.

ROYAL CREAM.

One quart of milk, one-third of a box of gelatine, four tablespoonfuls of sugar, three eggs, vanilla; put the gelatine into the milk, and let it

stand half an hour; beat the yolks well with the sugar, and stir into the milk; set the kettle into a pan of hot water, and stir until it begins to thicken like soft custard.

AMBER CREAM.

To one pint of boiled milk add the yolks of three eggs well beaten, with two tablespoonfuls of white sugar; let the milk stand a few minutes before putting in the eggs.

BOILED CUSTARD.

Put two quarts of fresh milk on the fire, and let it come nearly to a boil; while it is on the fire beat well together five eggs, with five and a half tablespoonfuls of sugar; pour it into the milk while on the fire, and stir as you pour in; continue to stir, tasting occasionally, and as soon as it has lost the raw taste of the egg, it is done, and must be taken off immediately, but do not stop stirring, not even after you have set it on the table, where you must let it set a few minutes before pouring it out; always stir one way, or your milk will curdle.

APPLE CUSTARD.

One quart of apples mashed fine, four eggs, two cups of sugar, half cup butter; beat well; take whites of two of the eggs, beat with sugar; spread over the tops and place in the oven again.

CUSTARD TO POUR OVER FRUIT SHORTCAKE.

One cup sugar, one tablespoonful corn starch, one egg and one pint of milk. Flavor and cook as custard.

RASPBERRY CUSTARD.

Take three gills of raspberry juice and dissolve in it a pound of white sugar, mix with a pint of boiling cream, stir until quite thick, and serve in custard glasses.

STANDING CUSTARD.

Boil together and strain half a pint of new milk, one-quarter of a pound sugar, one-half ounce isinglass, and thicken with the beaten yolks of four eggs; stir it until it is almost cold; put in a mold and keep it in water until quite cold, then turn out.

SNOW CUSTARD.

Beat eight eggs, leaving out the whites of four; add to them one quart of milk and five ounces of sugar; have a shallow pan of hot water in the oven; set the dish into it, and bake till the custard is thick; then

set away to cool; beat the remaining whites very light; add half a pound of sugar and a teaspoonful of lemon juice; when the custard is cold lay the whites over the top in heaps, but do not let them touch.

VANILLA CREAM FOR PUDDING..

Scald one-half pint of rich milk or cream; then add the yolks of two well beaten eggs and one-half pint of sugar; stir until it is as thick as boiled custard. When cool flavor with vanilla. Just before serving add the whites of eggs, beaten stiff, and gently stir in the sauce.

GERMAN FOAM SAUCE.

Select a German pudding dish with dasher; into this put the yolks of five eggs, fill half an egg shell five times with white wine, add lemon peel and sweeten to taste; stir to a foam by placing the handle of dasher between the hands and rolling it to and fro; then place over the heater till it boils, stirring constantly; to be prime it should be prepared after the dinner is served; there should be nothing but foam.

FRENCH HONEY.

White sugar one pound, six eggs, leaving out the whites of two, the juice of three or four lemons and the grated rind of two, quarter pound of butter; stir over a slow fire until about the consistency of honey.

RICE BLANC MANGE.

Mix four tablespoonfuls of rice flour in a little cold water, add a pinch of salt, stir this into a quart of boiling milk, and boil and stir for ten minutes; when partly cool add the whites of three eggs beaten to a froth, and cook again until almost boiling, then turn into a wet mold. Serve with cream, sweetened and flavored to the taste. Farina or arrowroot may be prepared in the same way, omitting the eggs and second boiling.

FLOATING ISLAND.

Set a quart of milk to boil, then stir into it the beaten yolks of six eggs: flavor with any extract liked and sweeten to taste; whip whites of eggs to a stiff froth. When the custard is thick put into a deep dish and heap the frothed eggs upon it. Serve cold.

NEW YEAR'S BLANC MANGE.

Take one quarter of a box of gelatine or isinglass; dissolve it in half a pint of cold water over the steam of a tea-kettle; take a pint of rich cream and whip it to a stiff froth; then take the whites of three eggs and also beat these to a stiff froth; sweeten with powdered sugar to suit the taste; grate one cake of vanilla chocolate; strain

gelatine through a fine cloth or wire sieve; beat all well together. Make two separate parts of the blanc mange, coloring one with white or pink sugar, and the other with chocolate. Commence laying this alternately in the molds, the first layer of the pink mixture and the last of the chocolate. This will make a very pretty dish for a New Year's dinner if ornamented with lady fingers or kisses.

CHARLOTTE RUSSE.

Boil in half a pint of rich milk a large vanilla bean till the milk is highly flavored; strain through a fine strainer; mix with this strained milk half a pint of rich cream, and add five eggs well beaten and strained. Let this custard boil, but not curdle. It must be like any boiled soft custard. Set it on ice. Have ready in another saucepan one ounce best isinglass boiled in half a pint of water till it is a thick jelly. When both are cold, but not hard, mix together and add four tablespoonfuls sugar; add the yellow rind of two large lemons; add the juice of the lemons and one pint of rich cream that has been whipped to a stiff froth. Then set it on the ice; cover the bottom of an oval dish with slices of sponge cake; slice enough to put all round the sides of the dish, putting white of eggs between them to make them stick together. Fill this full of the custard mixture, and put the sponge cake on top to cover it, using whites of eggs to make it adhere. Make a nice icing for the top.

DRINKS.

COFFEE, TEA AND CHOCOLATE.

Coffee is more heating and stimulating than tea. The former excites the pulse, the latter quiets it. Coffee may act as a laxative; tea diminishes the action of the bowels and promotes perspiration. Coffee may produce headache; tea frequently relieves it. Both have power to sustain under fatigue and privation, coffee being particularly active in this direction. Hunger is better borne by their aid. Tea disposes to mental cheerfulness and activity, clears the brain, and diminishes the tendency to sleep. Coffee produces simple wakefulness. If used to excess, they both produce tremor, palpitation, anxiety, and deranged vision, and seriously impair digestion. Coffee is heating in warm weather and warming in cold. They are both to be recommended, because they introduce a part of the necessary amount of water needed, because they act as gentle stimulants, and because the milk and sugar added to make them agreeable, furnishes nutriment to the body.

Cocoa possesses in a milder degree the properties of tea or coffee, but it differs from them in possessing much higher nutritive powers.

With regard to the quality of coffee, the best is the cheapest. Burn it at home, in small quantities, taking care in using a close roaster, never to fill it more than half. Turn the roaster, slowly at first, more rapidly as the process advances, keeping up a lively fire. Burn it until of a light chestnut color. Keep it in close canisters or bottles. Grind it as wanted. Boil it in a vessel only half full, to prevent boiling over, in proportion of one and a half ounces to a pint of water. Put in a few hartshorn shavings or isinglass, if you will, but if the coffee is taken off the fire while boiling, and set on again, alternately, until nothing remains on the top but a clear bubble, and then some poured out to clear the pipe and poured back again, it will be as fine as if cleared artificially. Long boiling does not make coffee stronger, but destroys its color and makes it turbid. In making coffee the broader the bottom of the pot and the smaller the top the better it will prove.

Various are the methods of preparing this "beverage of Arabia;" but it will be found, after all, that there is no surer way of having coffee clear and strong than by pursuing the plan here given: Beat up an egg (two for a large pot) and mix it well with the coffee till you have formed a ball; fill the pot with cold water, allowing room enough to put in the ingredients; let it simmer very gently for an hour, but do not think of stirring it, on any account. Just before it is required, put the pot on the fire and warm it well; but, as you value the true aroma, take care that it does not boil. Pour off gently, and you will have as pure and as strong an extract of the Indian berry as you can desire. Use white sugar candy, in powder, in preference to sugar. Cream, if attainable; if not, boiled milk.

A celebrated cook gives this receipt for making a good cup of coffee: Use Java and Mocha mixed. For each tablespoonful of coffee use nearly a pint of boiling water. Beat the coffee up with the white of an egg and half a tablespoonful of cold water. Pour the boiling water over this and allow it to boil once. Take it from the fire and then replace long enough to come to the boiling point.

A Frenchman roasts coffee, grinds it to a flour, moistens it slightly, mixes it with twice its weight of sugar, and then presses it into tablets. One of these tablets can be dissolved at any time.

Be careful in the choice of coffee pot and keep it clean. A carelessly kept coffee pot will impart a rank flavor to the strongest infusion of the best Java. Wash the coffee pot thoroughly every day and twice a week boil borax and water in it for fifteen minutes.

GOOD COFFEE.

Put a quart of boiling water into the coffee pot, wet up a cup of ground coffee with the white of an egg, add the eggshell and a little cold water; put this into the boiling hot water and boil fast ten min-

utes ; then add a half cup cold water and set it before the hearth or table to settle for five minutes ; pour it off carefully into the metal or china coffee pot or urn.

VIENNA COFFEE.

With very little extra trouble mornings coffee can be greatly improved. Beat the white of an egg to a stiff froth, mix with an equal quantity of whipped cream and use in coffee instead of cream ; put in cream first, then coffee and lastly this mixture.

IMPERIAL COFFEE.

If intended for two persons, take four rounding teaspoonfuls of coffee tied up in a piece of Swiss muslin (leave plenty of room for expansion) ; pour on two cups of bubbling, boiling water, cover close and set back on the range about ten minutes. Break one egg in a large coffee cup, give it a good whip with an egg-beater, divide it half in each cup, add the usual quantity of sugar, pour on the hot coffee, add warm milk and one spoonful of cream, and with the golden foam standing one inch above the rim of the cup you will think it too pretty to drink, and when you taste it will think you never knew how good coffee was before.

ICED COFFEE.

Make more coffee than usual at breakfast time and stronger. Add one-third as much hot milk as you have coffee and set away. When cold, put upon ice. Serve as dessert, with cracked ice in each tumbler.

CHOCOLATE.

Put into a coffee pot set in boiling water, one quart of new milk (or a pint each of cream and milk) ; stir into it three heaping tablespoonfuls of grated chocolate mixed to a paste with cold milk ; let boil two or three minutes and serve at once. If not wanted so rich use half water and half milk.

VIENNA CHOCOLATE.

Melt four ounces of grated chocolate over a boiling kettle, add gradually three cups of boiling water and one ounce of sugar. Set it upon the fire, and when scalding hot pour it upon the yolks of two eggs, well beaten, with one and one-half gills of cold water ; add a pinch of cinnamon, and return it to the fire for a few moments to cook the egg. It must not boil, but should be beaten with an egg-beater or milled all the time. Serve very hot.

FRENCH CHOCOLATE.

Place a square in a cup, and pour upon it enough boiling milk to dissolve it into a paste ; meantime have the milk boiling in a sauce-pan

until it boils to a bubble, then gently stir in the paste, stirring until thoroughly mixed, and sweeten to taste. The white of eggs foamed on top is an improvement.

TEA.

Many say that tea is very hurtful, but we all know it causes cheerfulness, clearness of mind—and is a welcome accessory to every table. It should be banished from the breakfast table, as not being so nourishing as coffee, and at the early meal we know how necessary it is to have nourishing food. To a few people it is hurtful, therefore they should use but a moderate quantity.

Tea is recommended for the following cases: After a full meal, when the system is oppressed; for the corpulent and the old; for hot climates, and especially for those who, living there, eat freely, or drink milk or alcohol; in cases of suspended animation; for soldiers and others marching in hot climates; for then, by promoting evaporation and cooling the body, it prevents in a degree the effects of too much food as of too great heat.

A judicious mixture of several kinds of tea is often advisable. An excellent mixture which combines cheapness with fineness of flavor, is composed of one pound of Congo tea with a quarter of a pound each of Assam and Orange Pekoe. The usual mixture of black and green tea is four quarters of black and one of green.

In order to draw tea properly, be sure and have soft water; in order to avoid the limy taste often in water boiled in tea kettle, put a clean oyster shell in the kettle, which will always keep it in good order by attracting all particles that may be impregnated in the water. If tea is infused in soft water it will be found to have the best color and to draw best. It is a mistake to make tea strong, if the full flavor is desired. Professional tea-tasters use but a single pinch to a cup of boiling water. In China and Russia, where tea is made to perfection, it is very weak, boiling water being poured upon a few leaves, the decoction covered a few minutes, and then drank hot and clear. Two minutes is long enough for tea to stand, and it should never be boiled, or the fine aroma will be thrown off by evaporation, leaving as flavor only the bitter tannic acid extracted by boiling. If hard water must be used in making tea, a little carbonate of soda put into the tea-pot, will both increase the strength of the tea and make it more nutritious, the alkali dissolving the gluten to some extent.

A silver tea-urn is a matter of economy, for it may be kept boiling with a much smaller quantity of spirits of wine than when a varnished or bronzed urn is used. A good cup of tea is made by putting the tea in the tea-pot and then put in the oven or near the fire where it can get very hot, and the pot then filled with boiling-hot water. The result will

be a delicious cup of tea much superior to that drawn in the ordinary way.

Never make tea in any other way than a highly-polished urn, for it is a chemical fact that metal retains the heat longer than earthenware, and the better it is polished, the more complete will the liquid be kept hot and the essence of the tea be extracted. See that the water is really boiling. Tea retains its flavor better if kept in little tin canisters instead of a caddy.

A French chemist asserts that if tea be ground like coffee, immediately before hot water is poured upon it, it will yield nearly double the amount of its exhilarating qualities.

Tastes differ regarding the flavor of teas. A good mixture in point of flavor (and what we use ourselves) is two-fifths black, two-fifths green and one-fifth gunpowder, all being, of course, of superior quality.

ICED TEA.

The tea should be made in the morning, very strong, and not allowed to steep long. Keep in the ice-box till the meal is ready and then put in a small quantity of cracked ice. Very few understand the art of making iced tea, but pour the scalding hot tea on a goblet of ice lumped in, and as the ice melts the tea is weak, insipid, and a libel on its name. Iced coffee is very nice made in the same way. Too much ice is detrimental to health and often causes gastric fever; so beware of it when in a heated state, or do not drink of it in large quantities.

SUMMER DRINKS.

OATMEAL DRINK.

Take four tablespoonfuls of Scotch oatmeal, put into a small jug and fill up with clear, cool water; shake well and allow it to settle. This makes a most refreshing drink in hot weather and quenches thirst more than any other liquid.

SARSAPARILLA MEAD.

Three pounds sugar, three ounces tartaric acid, one ounce cream of tartar, one ounce flour, one ounce essence sarsaparilla, three quarts water; strain and bottle, then let stand ten days before using.

CREAM OF TARTAR DRINK.

Two spoonfuls of cream of tartar, the grated rind of a lemon, half a cup of loaf sugar and one pint of boiling water. This is a good summer drink for invalids, and is cleansing to the blood.

ICED BUTTERMILK.

There is no healthier drink than buttermilk, but it must be creamy, rich buttermilk to be good. It should stand on the ice to cool, though if very rich and thick a little ice in it is an improvement.

BERRY SHERBET.

Crush one pound of berries, add them to one quart of water, one lemon sliced, and one teaspoonful of orange flavor, if you have it. Let these ingredients stand in an earthen bowl for three hours, then strain, squeezing all the juice out of the fruit. Dissolve one pound of powdered sugar in it, strain again and put on the ice until ready to serve.

JELLY DRINKS.

A little jelly or fruit syrup dissolved in a goblet of water with a little sugar is a refreshing drink. Lime juice squeezed into lemonade gives it a tart but pleasing flavor. A little orange juice is also an improvement in nearly all summer drinks.

WELSH NECTAR

Ingredients: One pound of raisins, three lemons, two pounds of loaf sugar, two gallons of boiling water. Mode: Cut the peel off the lemons very thin, pour upon it the boiling water, and when cool, add the strained juice of the lemons, the sugar and the raisins, stoned and chopped very fine. Let it stand four or five days, stirring it every day; then strain it through a jelly-bag and bottle it for immediate use.

EFFERVESCING SODA.

Mix half a teaspoonful of powdered bicarbonate of soda thoroughly with two tablespoonfuls of syrup of any flavor to suit the taste. Then add six or eight times as much cold water; while stirring it mix in half a teaspoonful of powdered tartaric acid and drink at once. This is for immediate consumption. For bottling—Mix the syrup, flavor and water in the usual proportions and fill into bottles; put in each bottle half a drachm each of crystallized bicarbonate of potassa and crystallized tartaric acid and cork immediately. The above quantity is for soda bottles; wine bottles will require double the quantity.

ORGEAT.

Ingredients: Half ounce of bitter almonds, half pound of Jorden almonds, one tablespoonful of orange flower water, three pints of rose water, half pint of cold water that has been boiled, one and a half pints of clarified sugar. Mode: Blanche the almonds, and, after having put

them into a mortar with the orange flower water, bruise them to a paste, adding from time to time the rose water and boiled water until the whole of these ingredients are blended together; strain the mixture through a coarse sieve, add the clarified sugar and put the whole into a saucepan which must be removed from the fire as soon as the contents boil, then bottle and cork well. A tablespoonful of this mixture in a tumbler of cold water makes a delicious and refreshing summer drink.

CLARET CUP.

Put into a bowl three bottles of soda-water and one bottle of claret. Pare a lemon very thin and grate a nutmeg; add to these, in a jug, one pound of loaf sugar, and pour over them one pint of boiling water; when cold, strain and mix with the wine and soda-water; a little lemon juice may be added.

FRUIT CUP.

Pare the yellow rind very thinly from twelve lemons, squeeze the juice over it in an earthen bowl, and let it stand over night if possible. Pare and slice thinly a very ripe pineapple, and let it lay over night in half a pound of powdered sugar. Crush one quart of berries, and let them lay over night in half a pound of powdered sugar. If all these ingredients cannot be prepared the day before they are used, they must be done very early in the morning, because the juices of the fruit need to be incorporated with the sugar at least twelve hours before the beverage is used. After all the ingredients have been properly prepared, as above, strain off the juice, carefully pressing all of it out of the fruit; mix it with two pounds of powdered sugar and three quarts of ice water, and stir it until all the sugar is dissolved. Then strain it again through a muslin or bolting-cloth sieve and put it on the ice or in a very cool place until it is wanted for use.

LEMON AND KALI, OR SHERBET.

Large quantities of this wholesome and refreshing preparation are manufactured and consumed every summer. It is sold in bottles, and also as a beverage, made by dissolving a large teaspoonful in a tumbler two-thirds filled with water. Take ground white sugar half a pound, tartaric acid, carbonate of soda of each quarter of a pound, essence of lemon forty drops. All the powders should be well dried; add the essence to the sugar, then the other powders; stir all together and mix by passing twice through a hair sieve. Must be kept in tightly-corked bottles, into which a damp spoon must not be inserted. In this you have a nice summer drink.

MAPLE BEER.

To four gallons boiling water put one quart maple syrup and one tablespoonful essence of spruce ; when about milk-warm add one pint yeast, and when fermented bottle it. In three days it is a good drink.

GINGER BEER.

Brown sugar two pounds, boiling water two gallons, cream of tartar one ounce, bruised ginger two ounces. Infuse the ginger in the boiling water, add the sugar and cream of tartar ; when lukewarm, strain, then add one-half pint good yeast. Let it stand all night, then bottle. If desired, a lemon may be added, and it may be clarified by the white of one egg.

LEMON BEER.

Sugar one pound, boiling water one gallon, one sliced lemon, bruised ginger one ounce, yeast one teacup. Let it stand twelve to twenty hours, after which it may be bottled.

HOP BEER.

Sugar four pounds, hops six ounces, ginger, bruised, four ounces. Boil the hops for three hours with five quarts of water, then strain ; add five more quarts of water and the ginger, boil a little longer, again strain, add the sugar, and when lukewarm add one pint of yeast. After twenty-four hours it will be ready for bottling.

SPRUCE BEER.

Hops two ounces, sassafras, in chips, two ounces, water ten gallons. Boil half an hour, strain, and add brown sugar seven pounds, essence of spruce one ounce, essence of ginger one ounce, pimento, ground, one-half ounce. Put the whole in a cask and let cool, then add one-half pint of yeast, let stand twenty-four hours, fine and bottle it.

LEMON GINGER BEER.

Ingredients : Two and a half pounds loaf sugar, one and a half ounces of bruised ginger, one ounce of cream of tartar, the rind and juice of two lemons, three gallons of boiling water, two large tablespoonfuls of thick and fresh brewer's yeast. Mode : Peel the lemons, squeeze the juice, strain it, and put the peel and juice in a large earthen pan with the bruised ginger, cream of tartar and loaf sugar. Pour over these ingredients three gallons of boiling water, let it stand until just warm, when add the yeast, which should be perfectly fresh. Stir the contents of the pan well and let them remain near the fire all night, covering the pan with a cloth. The next day skim off the yeast and pour the liquor

carefully into another vessel, leaving the sediment : then bottle immediately and tie the corks down, and in three days the ginger beer will be fit for use. For some tastes the above proportion of sugar may be found rather too large, when it may be diminished, but the beer will not keep so long good.

To Make a Small Quantity Quickly—Over three-quarters of a pound of loaf sugar, one and a quarter ounces of sliced ginger, and the peel of a lemon, pour a gallon of boiling water ; when lukewarm, add a spoonful of yeast and the juice of a lemon. This last is a most convenient receipt, when only a small quantity for some particular occasion is required, and is as quickly made and not much trouble to prepare. The yeast should be in one night.

ENGLISH GINGER BEER.

Pour four quarts of boiling water on one and a half ounces of ginger, one ounce cream of tartar, one pound brown sugar, and two lemons sliced thin ; put in two gills yeast, and let ferment twenty-four hours, then bottle. It improves to keep a few weeks unless very hot weather, and it is a very nice beverage.

SPRUCE BEER.

Three pounds of loaf sugar, four gallons water, an ounce of ginger, a little lemon peel and a little essence of spruce to give it flavor ; add one teacup of yeast. When fermented bottle up close.

CREAM BEER.

Two and a quarter pounds of sugar, two ounces of tartaric acid, juice of one lemon, three pints of water. Boil five minutes ; when cold add the whites of three eggs, beaten, one cup of flour, an ounce of flavoring ; bottle and keep cool ; put two tablespoonfuls in a tumbler of water and one-third teaspoonful of soda.

SODA BEER.

Three pints strong beer, one quart molasses, three and one-half pounds brown sugar, simmered together and skimmed as long as scum will rise ; three ounces tartaric acid dissolved in one-half pint of water, one and one-half ounces each of essence of lemon, wintergreen and saffrafras ; bottle, cork, and tie.

SODA BEER.

Put four pounds white sugar into two pints of hot water ; put one-fourth pound tartaric acid into one pint of cold water and when dissolved boil a few minutes. When cold add the whites of six beaten

eggs and bottle for use. When wanted put about three teaspoonfuls in a glass and fill part full of cold water and take on the point of a knife or spoon a little soda, stir and drink quickly while foaming. It is harmless and pleasant and good for fever.

POCKET LEMONADE.

Lemon sugar is made of tartaric acid, lemon oil and powdered sugar, in proportion to suit the taste. This is the much-talked-of "pocket lemonade." Persons traveling will find it greatly to their advantage and comfort to have a bottle of this in their lunch-basket.

PICNIC LEMONADE.

Roll the fruit in granulated sugar that is spread upon a marble or other hard surface, then squeeze them over the sugar and remove their seeds. The juice, thus obtained, may be bottled for the journey and added to water at pleasure. If ice must be carried, select a clear, solid piece and wrap it in a heavy flannel. Carry an ice-pick with it, so that it may be broken up when needed, with as little waste as possible.

GINGER LEMONADE.

Take half a cup of vinegar, one cup of sugar, two teaspoonfuls ginger; stir well together, put in a quart pitcher and fill with ice-water. If one wants it sweeter or sourer than these quantities will make it, more of the needed ingredients may be put in. It is a cooling drink and almost as good as lemonade, some preferring it.

JELLY LEMONADE.

Pare the yellow rind thinly from two oranges and six lemons and steep it four hours in a quart of hot water. Boil a pound and a half of loaf sugar in three pints of water, skimming it until it is clear. Pour these two mixtures together. Add to them the juice of six oranges and twelve lemons, mix and strain through a jelly-bag until clear. Keep cool until wanted for use. If the beverage is to be kept several days, it should be put in clean glass bottles and corked tightly. If for a small party, half of the quantity will be sufficient.

EFFERVESCENT LEMONADE POWDERS.

Pound and mix together one-half pound loaf sugar, one ounce carbonate of soda and three drops oil of lemon; divide the mixture in sixteen parts and wrap in white paper; then take one ounce of tartaric acid, divide in sixteen parts, wrapping them in blue paper. Dissolve one of each kind in half a glass of water, mix and drink while effervescing.

EFFERVESCING LEMONADE.

Take the juice of one lemon, one-half pint of cold water, one dessert-spoonful of pounded sugar, one-half small teaspoonful of carbonate of soda. Squeeze the juice from the lemon, strain and add it to the water, and sweeten the whole with the sugar. When well mixed, put in the soda, stir well and drink while the mixture is in an effervescing state.

PORTABLE LEMONADE.

Press your hand on the lemon and roll it back and forth briskly on the table to make it squeeze more easily, then press the juice into a bowl or tumbler—never use tin—strain out all the seeds, as they give a bad taste. Remove all the pulp from the peels and boil in water, a pint for a dozen pulps, to remove the acid. A few minutes boiling is enough; then strain the water with the juice of the lemons; put a pound of white sugar to a pint of the juice, boil ten minutes, bottle it, and your lemonade is ready. Put a teaspoonful or two of this syrup to a glass of water.

MILK LEMONADE.

Loaf sugar one and a half pounds, dissolved in a quart of boiling water, with half a pint of lemon juice and one and a half pints of milk.

HOT LEMONADE.

To six lemons, allow three-quarters of a pound of lump sugar and a pint of boiling water; rub the lemons with some of the sugar, peel them very thin, strain the juice, put it, with the lemon-peel and sugar, into a jug and pour over it four pints of boiling water; cover the jug well with a cloth to keep in the steam and drink hot.

CURRANT WINE.

For every gallon of water take one gallon of currants off the stalks, bruise well and let them stand over night. Next morning wash them well with the hands and strain through a fine sieve. To every gallon of the liquor add four pounds of sugar. Rinse the cask well with brandy and strain the liquor again when putting in, by which you will see whether the sugar is dissolved. Lay the bung lightly on and stop it up in ten days.

RIPE GOOSEBERRY WINE.

Put ripe and well picked red gooseberries into a tub or pan, bruise the fruit well and leave it uncovered for twenty-four hours. Squeeze the juice from the pulp through a fine sieve or canvas bag. Put the resi-

due of each squeezing into a vessel, pour upon it one-half gallon of boiling water for each gallon of fruit and stir well for a quarter of an hour. Let it stand for twelve hours; squeeze the pulp through the bag and add the liquor to the juice of the fruit obtained. Add two and a half pounds of sugar to each gallon of the liquor and stir it well. Let it stand to ferment. When it has done fermenting, draw it off and add three-quarters of a pint of brandy to each gallon. Let it stand to settle for four or five weeks, then draw it off carefully into a cask that will just hold it; keep it in a cool cellar for twelve months or more, when it may be bottled. Choose a dry, clear, cold day for bottling. This ought to be a splendid wine in two years.

GINGER WINE.

Boil twenty pounds of sugar in seven gallons of water for half an hour, skimming it well; then put nine ounces of bruised ginger in a portion of the liquor, and mix all together. When nearly cold put nine pounds of raisins chopped very small, into a wine gallon cask; add four lemons, sliced, after taking out the seeds, and pour the liquor over all, with one half-pint of yeast. Leave the cask open for three weeks, keeping it filled up with some of the reserved liquor, and bottle it in from six to nine months.

GRAPE WINE.

Put twenty pounds of ripe, fresh picked and well selected grapes into a stone jar, and pour on them six quarts of boiling water. When the water has cooled enough, squeeze the grapes well with the hand; cover the jar with a cloth and let it stand for three days, then press out the juice and add ten pounds crushed sugar. After it has stood for a week, take off scum, strain and bottle it, corking loosely. When the fermentation is complete, strain it again and bottle it, corking tightly. Lay the bottles on their sides in a cool place.

BLACKBERRY WINE.

Measure your berries, mash them in a jar, and for each gallon of fruit add a quart of boiling water; let it stand twenty-four hours, then strain, and to each gallon of juice add two and one-half pounds of sugar; white sugar is best. Let it remain in a jar nine days, skimming occasionally, then bottle. Cork tightly. It will be fit for use in six months.

CHERRY WINE.

One quart of strained juice, two of water, three pounds sugar. This will make one gallon.

RASPBERRY CORDIAL.

Fill a jar nearly full of raspberries; cover them with white wine vinegar, let stand ten days; strain; add to the liquid one and one-half pounds sugar to each pint; boil gently a few minutes; cool and bottle for use. Mixed with water it is a delightful summer drink. Blackberries or strawberries may be substituted for raspberries.

BLACKBERRY CORDIAL.

One quart blackberry juice; one pound of white sugar; one-half ounce grated nutmeg and the same of powdered cinnamon; one-quarter of an ounce of allspice, the same of powdered cloves, and one pint of best brandy. Tie the spices in thin muslin bags; boil juice, sugar and spices together for fifteen minutes, skimming well; add the brandy and set aside in a closely covered vessel to cool. When perfectly cold strain out the spices and bottle, sealing the corks.

GINGER CORDIAL.

To one pound of picked currants, red or black, add one quart of whisky and one ounce of bruised ginger; put in a stone jar and let it stand for twenty-four or thirty-six hours; strain through a flannel bag and add half a pound of sugar; when it is all melted, bottle.

CHERRY CORDIAL.

To six pounds of cherries add three pounds of sugar and one gallon of whisky. Shake the jar often for the first three weeks, then bottle.

BLACK CURRANT CORDIAL.

To every four quarts of black currants picked from the stems and slightly bruised, add one gallon of the best whiskey; let it remain four months, shaking the jar occasionally; then drain off the liquor and strain; add three pounds of loaf sugar and a pound of best cloves, slightly bruised. Bottle well and seal.

BLACKBERRY CORDIAL.

To one pint of juice add one pound of white sugar, one-half ounce of powdered cinnamon, one-fourth ounce of mace, and two teaspoonfuls of cloves. Boil all together for a quarter of an hour, then strain the syrup and add to each pint a glass of French brandy.

EXTRACTS AND SYRUPS.

PEACH FLAVORING EXTRACT.

The meats of peach pits, in brandy, make an excellent flavoring extract, resembling that of bitter almonds. Allow one teacup of the meat to two of brandy. Use one teaspoonful of the liquor for a quart of custard, or cake dough.

VANILLA EXTRACT.

Take one ounce each of vanilla and tonka beans; soak the latter in warm water until the skin can be rubbed off; cut all in small pieces and put in a quart bottle with a pint of alcohol and a pint of water. Set it in a warm place for two or three days when it will be fit for use, and quite as good as can be bought at the stores, at much less expense. The bottle can be filled a second time, and the extract will be good.

ORANGE EXTRACT.

Take the white skin from the peel of an orange, put the peel into a bottle, cover with alcohol. It will be ready for use in a day or two.

LEMON EXTRACT.

Cut off the yellow outside peel of five lemons, shave it as thin as you can, put it into a pint of spirits and cork tightly.

TOMATO SYRUP.

Extract the juice of tomatoes; add one pound of sugar to each quart of juice and bottle. In a few weeks it will have the appearance and flavor of pure wine. Mixed with water it is a delightful drink for the sick, as it retains all the well-known properties of the fruit. It will keep for years.

BARBERRY SYRUP.

Strip barberries, cover them with water, put them over the fire, and be careful they do not burn; don't boil them, but when cooked squeeze and strain them carefully; to one pint of warm juice add two pints of sugar; put the sweetened juice into a pitcher, which pitcher put into hot water until the juice is dissolved; then bottle it.

LEMON FLAVORING.

Take a dozen lemons; slice them thin; take ten pounds of best white sugar; place a layer of sugar and one of lemons in an earthen

jar; let them remain over night, then pour as much water over them as will make a syrup; place the jar in a kettle of water and let them simmer but not boil; strain and bottle, and you will have a delicious flavoring for winter when lemons are expensive. Lemonade can be made from it by using a few spoonfuls in water. The lemons can be placed on a plate after they are strained from the syrup and used in preserves for flavoring.

LEMON SYRUP.

Take two pounds of loaf sugar and two pints of water, one ounce of citric acid, half-drachm of essence of lemon. Boil the sugar and water together for quarter of an hour and put it into a basin, where let it remain till cold. Beat the citric acid to a powder, mix the essence of lemon with it, then add these two ingredients to the syrup; mix well and bottle for use. Two tablespoonfuls of the syrup are sufficient for a tumbler of cold water, and will be found a very refreshing summer drink.

LEMON PEEL.

One of the nicest flavorings for custards, stewed rhubarb, puddings, etc., is made from the brandy in which lemon peel is soaked. A wide-mouthed bottle should always be kept, in which to put all spare lemon peel, pour brandy over to cover it and keep it corked. This is always ready for use. Another bottle should be kept for some of the spare peel, which should be chopped very fine, and a little salt put over it, to be used for forcemeats or meat flavorings. Also, dry some peel in a cool oven, and use this, crumbled fine or grated, for apple sauce and various other things.

ORANGE PEEL.

Cut the fruit into quarters lengthwise, take out the pulp and put the peels in strong salt and water for two days, then take them out and soak for an hour in cold water, afterward put them into a preserving kettle with fresh cold water, and boil till the peels are tender, when they should be put on a sieve to drain. Make a thin syrup of a quart of the water in which they were boiled and a pound of sugar, and simmer the peels in it for half an hour, when they will look clear; pour the peels and syrup in a bowl together to stand till the next day, when you must make as much syrup as will cover them, of the proportion of one pint of water to a pound of sugar, boiling it till it will fall from the spoon in threads; put the peels into the syrup, stir half an hour and take them out, drain on a sieve, and as the candy dries, transfer them to a dish to finish in a warm place. When dry, store them for use. This recipe is useful for any lemon, orange or citron peel, and perfectly wholesome.

FISH.

THE WAYS OF COOKING THEM.

Purchase those which are fresh, the fresher the better. The white kinds are the least nutritious, and the oily the most difficult of digestion. When fish are fresh and in season, the muscles are firm and they boil white; when out of season they boil bluish and flabby.

Most kinds of fish are best in cold weather. Mackerel are best in August, September and October, halibut in May and June. Oysters are good from September to April. Lobsters are best at the season when oysters are not good.

As soon as possible after the fish are caught, remove the scales and entrails, and scrape out every particle of blood and the white skin that lies along the backbone, being careful not to crush the fish. Rinse thoroughly in cold water, using only what is necessary for perfect cleanliness; drain, wipe dry and place on ice until ready to cook. To remove the earthy taste from fresh-water fish, sprinkle with salt and let it stand over night, or at least a few hours before cooking; rinse off, wipe dry, and, to completely take up all moisture, wrap in a dry napkin. Fresh-water fish should never be soaked in water except when frozen, and then should be cooked immediately. Salt fish may be soaked over night, changing the water once or twice if very salt. To freshen fish, place it with the fleshy side down, so that the salt may go to the bottom, where it naturally settles.

Fish can be preserved for a long time by sprinkling with sugar, keeping the fish in a horizontal position, so that the sugar may penetrate as much as possible. Salmon thus treated has a more agreeable taste, and this method does not destroy the flavor of any fish if so treated. If you live remote from the seaport and cannot get fish hard and fresh, wet it with an egg (beaten) before you meal it, to prevent its breaking.

Fish should always be well done; baked or fried, it is most palatable, though some prefer it boiled. When one has no fish kettle (made purposely to boil the fish), wrap it in a cloth, lay in a circle on a plate and set it in the kettle. When done the fish may be lifted entire out of the kettle without breaking, and can then be removed to the platter. In boiling fish allow five to ten minutes to the pound, according to thickness, after putting it in the water. To test, pass a knife along a bone, and if done the flesh will separate easily. The addition of salt and vinegar to water in which fish is boiled seasons the fish and at the same time hardens the water, thus much improving the fish. In boiling fish always plunge it into boiling water and then let it simmer gently until

done. In case of salmon, put into tepid water instead of hot, to preserve the rich color.

To fry fish, dip it in egg and bread crumbs, and use lard, not butter. Garnish with parsley, celery tops or lemon. Halibut is best cut in slices and fried or boiled. Bass are good any way. Salt shad and mackerel must be soaked over night for broiling. Sturgeons are best fried. Black and white fish are best broiled or fried. A broiled fish is done when the eyes turn white.

Cod frizzled, that is, cut in slices and wrapped round with greased paper, then placed in a covered pan just greased, and either put in the oven or on top of the stove and frizzled till done, is a very nice dish.

Mackerel merely steamed, with no sauce, eaten with vinegar, or oil and vinegar, is delicious.

Eels stewed in a plain sauce are nice, if not too fat. Make a sauce with hot butter, flour and warm water; add a little vinegar, some peppercorns and a clove, also a finely chopped onion. Place the eels, cut in pieces, in the sauce, cover and let simmer twenty minutes or so.

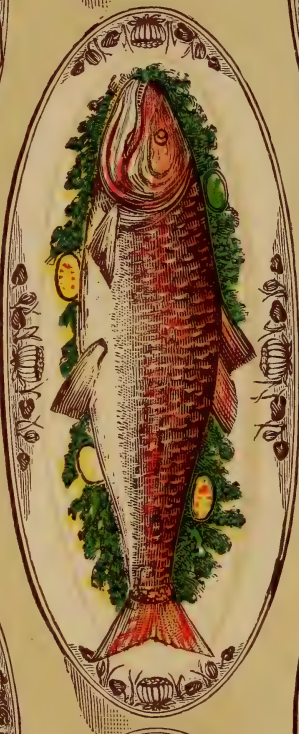
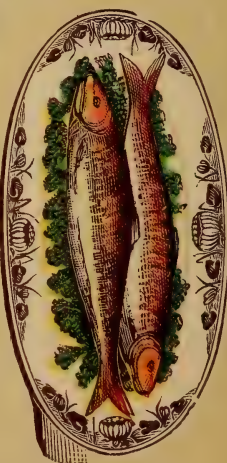
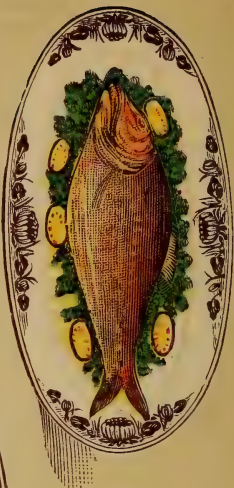
Cook halibut in white sauce. Make the sauce with hot butter, flour, warm milk; flavor with pepper, salt, and a little mace, add half a handful of chopped parsley, and put the piece of halibut in. Stew for half an hour and trim with lemon in serving.

Along the Atlantic coast there is a great variety of fish. The blue fish is excellent, boiled or baked, with a dressing of bread, butter and onions. Sea bass are boiled with egg sauce and garnished with parsley. Salmon are baked, boiled and broiled, and smelts are cooked by dropping into boiling fat.

One of the most essential things in serving fish is to have everything hot and quickly dished, so that all may go to the table at once. Serve fresh fish with squash and green peas; salt fish with beets and carrots, salt pork and potatoes, and parsnips with either.

BROOK TROUT.

The general defect in cooking trout when they are fried, is the overcooking. Trout should never be done to a crisp. When overcooked you might as well fry and eat chips—and one would taste just as well. Pork or bacon may do very well to cook trout with in camp, but it injures the flavor. The pork is not improved and the trout are worse, not better. If they have to be fried, use butter, or, what is better, sweet oil. Have the butter or oil quite hot, and do not cook too much. Try them with a fork. Put no egg or batter on them. They are better perfectly plain. If you want to broil them, wrap them up in a piece of glazed paper, which should be well buttered; sprinkle a very little salt and pepper on them; put them on a spring gridiron, such as oysters are broiled on, and turn the gridiron over from side to side; use lemons



2. BAKED BLACK BASS.

7. FILLETS OF SOLE.

3. BOILED HEAD OF COD.

6. FRIED SMELTS.

1. BOILED SALMON.

9. CUT OF SALMON.

4. BOILED MACKEREL.

8. CODFISH BALLS.

5. BAKED TROUT.

juice over them ; you do not want parsley. A boiled trout is positively better than either a fried or a broiled trout, as it is a very delicate fish, and flaky, like salmon, and it ought not to be overcooked ; use cold water, slightly salted, which bring up to the boil ; serve with plain melted butter ; brown butter is not an appropriate sauce. Baked trout are fairly good ; dry the fish, do not split them ; lay them on a baking dish, add a little butter, pepper and salt. It is the over-cooking which, nine times in ten, spoils this very fine fish.

BAKED SALMON TROUT.

After the fish is well cleaned, lay it at full length in a baking pan, with just enough water to keep from scorching. If large, score the backbone with a sharp knife. Bake slowly, basting often with butter and water. By the time it is done, have ready in a saucepan a cup of cream, diluted with two tablespoonfuls of hot water, in which, stir carefully two tablespoonfuls of melted butter and a little chopped parsley, heat this in a vessel set within another of boiling water, add the gravy from the pan, boil up once to thicken, pour on the trout and serve. Garnish with parsley.

TURBOT.

Take a fine white fish and steam until done, then bone it and sprinkle with pepper and salt ; take one quart of milk, one-quarter pound of flour, one bunch of parsley, one bunch of thyme, three slices of an onion, salt and pepper. Put over the fire and stir until it comes to a thick cream, then remove it and add two eggs. Put in a baking dish one layer of fish and one of the sauce, and so on, placing the last layer of the sauce. Sprinkle with rolled crackers or bread crumbs and cheese. Bake about half an hour in a moderate oven.

TO BAKE FISH.

When cleaning the fish, do not cut off the head and tail ; stuff it and sew it, or confine the stuffing by winding the cord several times around the fish ; lay several pieces of pork, cut in strings, across the top, sprinkle over water, pepper, salt and bread crumbs ; put some hot water into the pan ; bake in a hot oven, basting very often. When done, the top should be nicely browned. If not basted often a baked fish will be very dry.

DRESSING FOR FISH.

Soak half a pound of bread crumbs in water, and when the bread is soft press out all the water. Fry two tablespoonfuls minced onion in some butter ; add the bread, some chopped parsley, a tablespoonful of chopped suet, pepper and salt ; let it cook a moment, take it off the fire and add an egg.

BAKED HALIBUT.

Take about four pounds of halibut, put it in your baking pan, dredge with a little flour and salt; cut up some salt pork in minute bits and place on top; pour hot water in your pan, and bake about one hour. Make a gravy of egg, butter, flour and water, in quantity to suit.

BAKED SMELTS.

Wash and dry the smelts thoroughly in a cloth, and arrange them nicely in a flat baking dish. Cover them with fine bread crumbs and place little pieces of butter over them. Season and bake for fifteen minutes. Just before serving add a sprinkle of lemon juice, and garnish with fried parsley and cut lemon.

BAKED SHAD.

Clean, wash and wipe your shad, which should be a large one. Make a stuffing of bread crumbs steeped in sweet milk, butter, pepper, salt and sweet herbs, moistened with a beaten egg. Stuff the shad and sew it up; lay it in the baking pan, with a cup of water to keep it from burning, and bake an hour, or more if necessary, basting with butter and water until it is tender and well browned. Take it up and put into a hot dish and cover, while you boil up the gravy in a large spoonful of catsup, one spoonful of browned flour, which has been wet with cold water, and one spoonful of thick cream; garnish with sliced lemon and water-cresses. The gravy may be poured over the fish or served in a sauce-boat; take out the thread before serving.

BAKED WHITEFISH.

Clean, rinse and wipe dry a whitefish, or any fish that weighs three pounds; rub the fish inside and out with salt and pepper; fill with a dressing made like that for poultry, but drier; sew it up and put in a hot pan with some drippings and a lump of butter; dredge with flour and lay over the fish a few thin slices of salt pork or bits of butter; bake an hour and a half, basting occasionally. Serve with sliced hard-boiled eggs.

BOILED FISH.

Take a fresh water mackerel and tie in a clean cloth; boil three-quarters of an hour. While boiling make a gravy of three tablespoonfuls of flour, one large tablespoonful of butter; mix well together with a spoon, then pour a little boiling water, enough to wet it; stir, then set a pan on the stove, pour on the boiling water and boil five minutes, until as thick as you desire; put the fish on a platter and pour gravy over it.

BOILED CODFISH.

Soak over night; put in a pan of cold water and simmer two or three hours; serve with drawn butter with hard-boiled eggs sliced on it.

BOILED MACKEREL.

Put them on with cold water and salt. When the kettle boils set it aside but watch it closely, and take it up the moment the eyes begin to start and the tail to split. Sauce, parsley and butter. Garnish, fennel and slices of lemon.

BROILED FRESH FISH.

When thoroughly cleaned and dried, split open so that when laid flat the backbone will be in the middle; sprinkle with salt and lay on a buttered gridiron, over a clear fire, with the inside downward until it begins to brown; then turn over. When done, lay on a hot dish and butter plentifully.

BROILED CODFISH.

After soaking sufficiently grease the bars of the gridiron, broil and serve with bits of butter dropped over it. This is a very nice dish for tea.

BROILED SHAD.

Split and wash the shad and afterwards dry in a cloth; season with salt and pepper; have ready a bed of clear, bright coals; grease the gridiron well, and as soon as it is hot lay the shad upon it; broil quarter of an hour or more, according to thickness; butter well and send to table; it can be served with melted butter.

BROILED WHITEFISH.

It should be scaled, drawn and wiped dry with a cloth; water should not be allowed to touch it after being taken, and, like the blue-fish of the sea, the sooner cooked after being caught the better. Broil over a quick fire of live coals until a light brown; then bathe with good sweet butter and serve hot. Sauce: three tablespoonfuls of butter, red and black pepper to suit the taste, one-half cup each of tomato and walnut catsup, two teaspoonfuls mustard, salt to suit the taste; put all together in a saucepan and melt quickly.

BROILED MACKEREL.

Cut a slit in the back that it may be thoroughly done. Lay it on a clean gridiron, having greased the bars, over a clear but rather slow fire. Sprinkle pepper and salt over them. When thoroughly done on both sides take them up on a very hot dish. Rub a bit of butter over

the fish, and put inside a little fennel and parsley, scalded and chopped, seasoned with a bit of pepper and salt, and a bit of fresh butter. Serve with fennel sauce, parsley and butter.

FRIED FISH.

All fish should be fried in the purest oil. This can be used over and over again by clarification; and, all things considered, oil is quite as economical as lard or dripping. Clean your pan, put therein sufficient oil to thoroughly and deeply immerse the fish. Permit this to boil, and it will attain so high a temperature that when a finger of bread is dipped into it and instantly drawn out, the bread has acquired a brown surface, or a piece of white paper dipped into it comes out dry, then—and not until then—your fish, already egged and bread-crumbed, is launched lightly on the surface of the oil, the boiling power of which will keep it afloat, and then, according to the thickness of the fish, from two to three minutes should be given to it; then turn it gently with flat tongs.

FISH GRAVY.

Is much improved by taking out some of the fat, after the fish is fried, and putting in a little butter; the fat thus taken out will do to fry fish again, but it will not do for any kind of shortening. Shake a little flour into the hot fat, and pour in a little boiling water; stir it up well as it boils, a minute or so. Some think that a little vinegar adds to its taste.

STEWED FISH.

Cut a fish across in slices, an inch and a half thick, and sprinkle with salt; boil two sliced onions until done; pour off water, season with pepper; add two teacups of hot water and a little parsley, and in this simmer the fish until thoroughly done. Serve hot. Good method for any fresh water fish.

SALT FISH.

Salt fish should be put in a deep plate, with just water enough to cover it, the night before you intend to cook it; it should not be boiled one instant, for boiling renders it hard; it should lie in scalding hot water for two or three hours; the less water that is used, and the more fish is cooked at once, the better; water thickened with flour and water, while boiling, with sweet butter put in to melt, is the common sauce. It is more economical to cut salt pork into bits, and fry it till the pork is brown and crispy; it should not be done too fast, lest the sweetness be scorched out.

CODFISH.

A big fish is most profitable; strip all you can from it; spread on a brown paper in the sun for a few hours; do not try to dry by the fire;

tie up in a thick paper bag, or put in some vessel with a tight cover (to prevent the smell from arising); soak the remainder and rinse at once. A nice way to cook it: Shred it fine; wash through several waters to remove the salt; boil for five minutes; drain off the water and add milk, butter, pepper, salt and flour. Now toast a few slices of bread; dip them in hot water, lay on the bottom of a deep platter and spread with butter; next break some eggs in a basin of boiling water; cook carefully without breaking the yolks; lift them with a skimmer, and lay them on the toast; then pour on the codfish and you will have a delicious dish.

STEWED CODFISH.

Shred it fine; rinse and put in cold water; let it just boil up; drain off the water; add a good piece of butter, milk and flour to make it rather thick; let it scald just long enough to cook the flour; pour on a platter spread with bits of butter, a little pepper, and garnish with two or more hard-boiled eggs, sliced thin.

BAKED CODFISH.

One quart picked codfish, one pint bread crumbs, one-half pint cream, four ounces butter, one teaspoonful pepper; wash the fish thoroughly and soak over night in cold water. When ready to use pick it fine, put it in a baking dish in layers, with the crumbs and pepper (adding a little mustard if you like); over the top layer, which must be crumbs, spread the softened butter, pour the cream over the whole and bake half an hour. Milk may be used instead of cream.

SHREDDED CODFISH.

Mix it for fishballs or cakes and it is excellent; use it with egg sauce and milk and it will make a dainty dish, or combine it with beaten up eggs, adding a spoonful of flour, and frizzle in a little butter, and it will make a savory and nourishing kind of omelet.

BOILED CODFISH.

Take as much of the fish as you think you will require and put it in a pan of cold water over night to freshen. About an hour before dinner drain the water off, pick the fish to pieces, put it in a pan or kettle, with enough cold water to cover the fish, set on the stove and let it slowly come to a scald (do not let it boil, for boiling makes it hard); pour off the water and put on enough milk to cover the fish when it comes to a boil; thicken with a tablespoonful of flour mixed smooth in cold milk; then, just before serving, break in two, three, or as many eggs as you wish, and a piece of butter the size of a small hen's egg; pepper and salt to taste.

CODFISH BALLS.

Prepare the fish as for boiling ; after washing and soaking, mince fine, and boil twenty minutes ; throw off the water and cover with fresh, boiling water ; boil twenty minutes more, drain the fish very dry, and spread upon a dish to cool ; then add an equal bulk of mashed potatoes ; work into a stiff batter, by adding a lump of butter, sweet milk and a beaten egg, flour your hands and make the mixture into balls or cakes ; drop into boiling lard or good drippings and fry to a light brown.

SALT COD.

Pick the fish into small particles, carefully removing all bones ; soak over night and mix (after pouring off all the water) with an equal quantity of potatoes mashed fine and a lump of butter and pepper ; make into cakes or balls, flour slightly and fry brown. - Or a better way is to (after soaking the picked fish over night) put it on to boil in fresh water ; after boiling about half an hour pour off all the water and stir in a cup of sweet milk or cream, into which the yolks of two eggs are beaten, a lump of butter, a little pepper and a sprinkle of flour ; stir a few minutes, until well mixed, and you have an excellent breakfast dish.

COD CUTLETS.

Steam the cod till nearly done ; cut a slice and have a batter of self-raising flour ready. The batter is good when mixed with one egg and water ; put the piece of fish in the batter in the pan and fold it over when it sets, having first sprinkled pepper and salt on. Make the cutlets as well shaped as you can. Have potatoes cut in small balls and fried.

PICKLED HERRING.

Take one-half dozen small Holland or Eastern herrings out of the brine, split them through the back and soak them in cold water over night ; in the morning clean them nicely ; cut them crosswise into strips of one-half an inch and put them into a deep dish with one-half dozen good sized onions sliced thin ; season with pepper and three tablespoonfuls of brown sugar ; then pour on enough vinegar to cover them. Will be ready for use in time for supper, and will keep a week or more in a cool place.

COLD CANNED SALMON.

This is nice served cold with vinegar, pepper and salt, or sauces. For a breakfast dish, it may be heated, seasoned with salt and pepper and served on slices of toast, with milk thickened with flour and butter, and poured over it.

COOKED CANNED SALMON.

Set the can in a kettle of hot water for about twenty minutes; while it is heating make a nice drawing of butter, add chopped parsley and hard boiled eggs, cut fine; turn your salad into a dish, and pour over the drawing of butter; this eaten with mashed potatoes is delicious and like fresh salmon.

No. 2.—Pour the oil all off the salmon, mix the fish with an equal quantity of cold mashed potatoes, add a small onion chopped very fine, season with pepper and salt and a little thyme. Make into fishballs and dip into eggs; fry in hot butter.

LA BOUILLE A PECHE.

Take different kinds of fish, as trout, white fish, or any small fish that may be at hand and a few well cleaned crabs. Place in a stewpan a sliced onion, a piece of garlic, some parsley cut fine, a piece of orange peel, pepper, salt and spice, and water enough to cover the fish and a little oil. Let this mixture cook well, cut the fish in pieces, put it in, stir all well together and cook it over a fierce fire from fifteen to twenty minutes.

FISH CAKES.

Take cold boiled cod, either fresh or salt, add two-thirds as much hot mashed potatoes as fish, a little butter, two or three well beaten eggs, and enough milk to make a smooth paste, season with pepper, make into nice round cakes and fry brown in sweet beef drippings or very clear sweet lard.

SPICED FISH.

Any remains of cold fresh fish may be used in this way: Take out all the bones and bits of skin, lay in a deep dish and barely cover with hot vinegar in which a few cloves and allspice have been boiled. It is ready for use as soon as cold.

SPICED HALIBUT.

Boil two or three pounds of halibut in salt and water about half an hour, then put it in a stone pot, with half a teaspoonful each of cinnamon, cloves, nutmegs and allspice. Cover with vinegar and shut it up. When cold it is a nice relish for luncheon or tea, or to take to a picnic.

FILLET OF SOLE.

Take a flounder or any other fish, fry a nice brown, butter well all the time it is on the fire; serve with slices of lemon and tomato sauce.

BREAKFAST HERRING.

Place the herring over a steamer and heat them well through, touch them up with a little butter and have a dish of well steamed potatoes ready, and it will make a meal. Or chop the herring very fine, mix it with mashed potatoes and a beaten up egg, and fry in a little butter, and it will make a nice potato cake.

HADDOCK.

Steam a haddock or other white fish and take the flesh off the bones. Beat up a few eggs and mix with a few bread crumbs, put butter in frizzling pan, pour in the eggs, with pepper and salt, add the fish pieces, then cover with other half of eggs and frizzle both sides.

BACALLAO A VISCAINO.

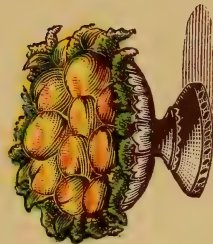
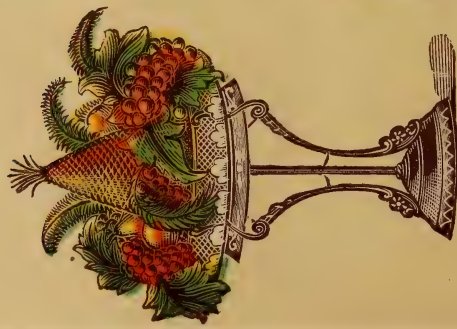
Take the best of codfish (not haddock) and soak over night in fresh water; take the bones out, then take fresh tomatoes, slice fine into an ordinary stewpan, with just a sprinkling of garlic, onion, parsley, and butter. Then put in a layer of the codfish, then again another layer of tomatoes, etc.—alternately codfish and tomatoes until the stewpan is filled. Set on a slow fire and cook, or rather simmer, for two hours with tight lid. This is a famous Spanish dish.

FRENCH FISH STEW.

Take one onion, cut very fine, have lard quite hot in a good-sized stewpan, drop the onion in and let it fry brown, dust in two tablespoonfuls of flour; as soon as it is brown pour in boiling water. Season the gravy with salt, black and red pepper and a piece of garlic. Have a good-sized fish cut in half, put it in the stewpan, having enough gravy to cover it. Let it cook slowly, merely simmering, and keep well covered. When the fish is most done add a tumblerful of claret wine and a wineglassful of Madeira. Do not stir it—just shake until it mixes; let simmer a few minutes and it is ready to serve. Take the fish up as whole as possible and put on dish. Pour gravy over it and garnish with thin slices of lemon and sprigs of parsley and celery.

FISH PIE.

Take a few pieces of bacon and place at the bottom of a pie dish. Cut up fresh cod or fresh haddock and place over it in layers, finishing with a couple of slices of bacon. Sprinkle in between a small finely chopped onion and parsley. Flavor with pepper and salt. Make a brown gravy by heating a piece of butter, stirring in a little flour, when brown adding some warm water and flavoring with a spoonful of sauce or brown catsup. Pour over fish. Now make crust, as for pot-pie, and



4. PEACHES.

5. ORANGES AND PEARS.

2. PINEAPPLE AND GRAPES.

1. WATERMELON AND NUTMEG MELONS.

3. BANANAS, PEARS AND PLUMS.

place over. Bake gently and quickly, so as not to dry out the goodness of the fish. Prepare potatoes plain, steamed, or with parsley sauce.

SCALLOPED FISH.

Take a pound of codfish, pour boiling water over and soak until fresh; pick to pieces and put into a sauce pan with boiling water, let boil for ten minutes, then strain the water off, let cool and pick to pieces. Make a sauce of half pint of milk, lump of butter the size of an egg, tablespoonful each of flour and Worcestershire sauce and a little cayenne pepper; let boil, then spread a layer of fish in a deep dish, cover with sauce, next a layer of fish, then sauce, and so on until the dish is full, then grate a slice of hard bread, spread over the top and cover with sauce, put in the oven and brown.

FISH MAYONNAISE.

Take one pound of cold boiled halibut, rock or codfish, and cut into pieces one inch in length. Mix in a bowl a dressing as follows: The yolks of four hard boiled eggs rubbed to a smooth paste with salad oil; add to these salt, pepper, mustard, two teaspoonfuls of white sugar and lastly six tablespoonfuls good vinegar; beat the mixture until light, and just before serving stir in lightly the frothed white of one egg. Pour over the fish half the dressing with six tablespoonfuls of vinegar and spread the rest of the dressing over the top and lay blanched lettuce leaves around to be eaten with it.

CORNISH FISH PIE.

In Cornwall almost every kind of fish is put into a pie, well floured over with a little chopped parsley and onions, a little pepper and salt, some broth or water, and a nice short crust over it; there is a hole left in the crust at the top, and through this hole some cream is poured in just before serving.

FRUITS.

FRESH FRUITS FOR THE TABLE.

In placing fruits upon the table much taste and ingenuity may be displayed in the arrangement. Melons, oranges and small fruits, are acceptable and appetizing breakfast dishes; and a raised dessert dish filled with tastefully disposed fruits is an indispensable adjunct to the dinner table. Melons should be kept on ice, so that they are completely chilled before bringing to the table, though the ice should not

be permitted to touch the inside of the melon, as is so often done, where melons are brought to the table filled or surrounded with broken ice. Clip the ends of watermelons, cut them across in halves, set up on clipped ends in a platter, or melon dish, and serve the pulp only, removing it with a spoon; or, cut across in slices, and serve with rind. Nutmeg melons should be set on the blossom end, and cut in several equal pieces from the stem downward, leaving each alternate piece attached; the others may then be loosened when the melon is ready to serve, or the melon may be cut in lengthwise strips and piled up on a melon platter.

Fruit should be carefully selected and only that which is perfect and ripe be served on the table. Grapes and oranges surrounding a pine apple make a pretty center piece. The best oranges are the Florida and Havana. A rough reddish skin covers the sweetest oranges, while the light yellow thin skin covers those more acid and juicy. Fine grained pears are best for eating, the California and Bartletts taking the lead. The little Delaware grape is the sweetest and mixed with the California Concords and Malagas, makes a dish beautiful in coloring and rich in flavor. Of pineapples the best flavor is secured by slicing them thin and letting them stand a few hours thickly sprinkled with sugar. Lady fingers served with pineapples makes a nice dessert. In raisins the loose Muscatels and layer raisins take the precedence, served with nuts or candy. Hickory nuts, filberts, almonds, English walnuts, American walnuts and Brazil nuts, are very satisfactory served with raisins, as they require but little trouble to get out the meats, and should be cracked before being served on the table—with the exception of soft-shell almonds, which may be brought on with raisins, and cracked with nut-crackers at the table.

In preparing small fruits for the table avoid washing them if possible, though if they are gritty and bought at the market, instead of being raised in one's own garden, it is advisable to wash them in cold soft water, a few at a time in the hand, until they look clean, and then hull them, so that they may be handled as little as possible. After being hulled, put a layer carefully in a dish, then sprinkle over them sugar, and so on until the dish is filled; set away in a cool place until ready to serve. Never drain berries in a colander nor stir them with a spoon. When berries are very large, or with large stems—as currants and strawberries—they are neither stemmed or hulled, but pulverized sugar is passed and the fruit is taken by the stem, dipped into the sugar and eaten.

Small sugared fruits are very nice for dessert and make a handsome dish, especially for lunch or supper parties. These may be purchased at the confectioners. Grapes, currants and oranges may be prepared at home in the following manner: Take one cup of sugar and one of

water, boil them slowly together for thirty minutes, add the juice of one small lemon, and then place the vessel in a basin of hot water to prevent the syrup from getting stiff. Dip ripe fruits into it, and lay them upon a buttered plate until cold. Currants may be dipped by holding them by their stems. Grapes are taken up on the point of a long pin, dipped in the sugar, and laid carefully aside to dry. Oranges are removed from their skins and pulled apart into as small pieces as one likes, and then dipped with the assistance of the pin, after the fashion of the grapes. These articles of delicacy are not only delicious but decorative. The sections of orange may be arranged prettily about the plate, or built up into a cone, with the smaller fruits piled into the interstices and around the base.

Or an easier way to sugar fruits is to beat the white of the egg just enough to break, then dip fine stones of cherries or currants into the egg and then into powdered sugar, and dry on a sieve. A fine dessert of cherries is produced in this way: Have a quantity of the best, ripest, and reddest cherries, not only on the stems, but on the stalk and still in leaf. One hour before you sit down to dinner, put these bunches in the refrigerator. Have these stalks placed on a large china dish and brought to the table as the last article in the dessert. They are now not only more freshingly cool, but they are covered and dripping with ice-cold dew, every separate bead and drop of which glistens and sparkles like a precious gem. The cherries are now set in diamonds. This caps the climax of everything in the way of an elegant and appetizing dessert.

APPLE MERINGUE.

Stew and sweeten ripe, juicy, tart apples; mash smooth and flavor with lemon juice or grated peel, and put in a dessert dish for tea. Spread over the apple a thick meringue, made by beating to a stiff froth the whites of three eggs and three tablespoonfuls of powdered sugar; flavor with vanilla; beat until it will stand alone, and cover the sauce very thick; set back in the oven until set. Eat cold.

PRESERVED APPLES.

Make a nice syrup of sugar and water, and put in some small pieces of ginger root or the yellow of orange peel; have some good firm apples pared and halved—pippins are best—and when the syrup has boiled up three or four times and been skimmed, drop in the apples and cook until transparent, but they must not go to pieces. Let them be quite cold before eaten, and good cream greatly improves them.

APPLE OMELET.

Six large pippins or other tart apples, one tablespoonful of butter, three eggs, six tablespoonfuls of white sugar, nutmeg to the taste, and

one teaspoonful of rosewater ; pare, core and stew the apples, as for sauce ; beat them very smooth while hot, adding butter, sugar and flavoring ; when quite cold add the eggs, beaten separately very light ; put in the whites last and pour into a deep bake dish previously warmed and well buttered. Bake in a moderate oven until it is delicately browned. Eat warm—not hot.

STEAMED APPLES.

Select nice, sweet apples, wash and place them in a pan, turn a little water in the pan and stew, turn one-half cup sugar over as many apples as will cover the bottom of the pan, then cover with another pan and cook till done. If preferred, stew the juice down and turn it over the apples. They are much nicer than when baked.

BAKED APPLES WITH SYRUP.

Materials—Half a dozen apples, half a pound of moist sugar, a little cinnamon, cloves or nutmeg. Put the apples, washed, peeled and cored, into a deep pie-dish, half filled with water, and add the above ingredients. Let all stand in a hot oven until the apples are soft and brown and the syrup thick. When cold, place them in a glass dish, pouring the syrup over them.

STEWED APPLES.

Pare your apples and place them in a steamer, with a clove in each ; then steam the apples over a pot of boiling water, until soft ; take them up in the fruit dish and shake powdered sugar over them.

ORANGE SNOW.

Peel sweet oranges, slice and lay them in a glass dish with alternate layers of grated cocoa nut and powdered loaf sugar, leaving a layer of cocoa nut on top. Pour over the whole a glass of orange and lemon juice mixed. Place on ice until ready to serve.

PEACHES WITH RICE.

Take some peaches and cut them in halves ; simmer them in a syrup for half an hour, then drain and when cold arrange them on a dish round a shape of rice made as follows : Boil three tablespoonfuls of rice, picked and washed clean, in a pint of milk, with sugar to taste, and a piece of vanilla. When quite done, put it into a basin to get cold. Make a custard with a gill of milk and the yolks of four eggs ; when cold mix it with the rice. Beat up to a froth a gill of cream, with some sugar and a pinch of isinglass dissolved in a little water ; mix this very lightly with the rice and custard ; fill a mold with the mixture

and set on ice. When moderately iced turn it out on a dish and serve.

BAKED PEARS AND CREAM.

Peel ripe pears and cut them in half, without removing the seeds. Pack in layers in a stone jar; strew each layer with sugar and drop a pinch of nutmeg in now and then. Put a small cup of water in the bottom to prevent burning. Fit on a cover and set in a moderate oven. Bake three hours, and leave unopened in the oven all night. Set upon ice for some hours before you use them. Pour into a glass dish and eat with cream. This is a delicious dish, if the pears are of fair quality.

BAKED APPLES.

Pare a dozen or more apples, take out the cores carefully and fill the center of each apple with sugar and a small lump of butter. Put them in a pan with half a pint of water; baste occasionally with the syrup while baking. When done serve with cream.

FRUIT JELLY.

Break up an ounce of the best Russian gum isinglass; boil it until dissolved, in a pint of water; add a quart of boiling water and white sugar (to sweeten it to taste); add lemon; strain one-third of it into a deep bowl; put it on ice or in water to harden; when firm sprinkle a layer of berries or fruit already sweetened; add half of the remaining jelly; then another layer of fruit and the rest of the jelly. When cold turn out on a dish, and if your jelly is clear you can see the fruit.

QUINCE SNOW.

One-third pound of quince marmalade to whites of two eggs and quarter pound of sugar; pile in a pyramid in a dish and bake a pale yellow.

ORANGE SNOW.

Four large, sweet oranges; juice of all and grated peel of one; juice and half the grated peel of one lemon; one package of gelatine soaked in a cup of cold water; whites of four eggs whipped stiff; one large cup of powdered sugar; one pint of boiling water. Mix juice and peel of the fruit with the soaked gelatine, add the sugar, stir up well and let stand an hour. Then pour on the boiling water and stir until clear. Strain through a coarse cloth, pressing and wringing it hard. When quite cold, whip in the frothed whites gradually, until thick and white. Put into wet mold for eight hours.

GOOSEBERRY FOOL.

Take green gooseberries; to every pint of pulp add one pint of milk, or one-half pint of cream and one-half pint of milk; sugar to taste. Cut the tops and tails of the gooseberries; put them in a jar with two tablespoonfuls of water and a little moist sugar. Set this jar in a saucepan of boiling water, and let it boil until the fruit is soft enough to mash. When done enough beat it to a pulp, work this pulp through a colander, and stir to every pint the above proportions of milk, or equal quantities of cream and milk. Ascertain if the mixture is sweet enough, and put in plenty of sugar, or it will not be eatable; and in mixing the milk and gooseberries, add the former very gradually to these. This, although a very old-fashioned and homely dish, is, when well made, very delicious, and a very suitable dish for children.

FRIED APPLES.

Quarter tart apples without peeling; have some nice salt pork fryings, or butter if preferred, and lay the apples close together, skin side down; cover till well steamed; then uncover and brown both sides, turning and watching closely to prevent burning.

ORANGE SNOWBALLS.

Boil some rice for ten minutes, drain and allow it to cool; pare some oranges closely; spread the rice, as many portions as there are oranges, on some pudding cloths; tie the fruit, surrounded by the rice, separately in these and boil the balls for one hour; turn them out carefully on a flat dish; a colored dish is prettiest, of the green majolica that is now so inexpensive; sprinkle them with a quantity of powdered sugar candy (the bright colored steam candy that comes done up in pound packages makes a pretty flavoring and sweetening when crushed fine with a rolling pin); serve with sauce or sweetened cream.

MOONSHINE.

Beat the whites of six eggs into a very stiff froth, then add gradually six tablespoonfuls of powdered sugar, beating for not less than fifteen minutes; then beat in one heaping tablespoonful of preserved peaches cut in tiny bits. In serving, pour in each saucer some rich cream sweetened and flavored with vanilla, and on the cream place a liberal portion of the moonshine. This quantity is enough for seven or eight persons.

PEACH FLOAT.

The whites of four eggs, beaten to a stiff froth; six peaches stewed until soft enough to mash; sweeten peaches to taste and mix in the whites of the eggs.

RASPBERRY FLOAT.

Crush a pint of very ripe red raspberries with a gill of sugar; beat the whites of four eggs to a stiff froth and add gradually a gill of powdered sugar; press the raspberries through a fine strainer to avoid the seeds, and by degrees beat in the juice with the egg and sugar until so stiff that it stands in peaks.

RASPBERRY CHARLOTTE.

Take a dozen of the square or oblong sponge cakes that are commonly called Naples biscuits; they should be quite fresh; spread over each a thick layer of raspberry jam and place them in the bottom and round the sides of a glass bowl; take the whites of six eggs and mix with them six tablespoonfuls raspberry or currant jelly; beat the eggs and jelly till very light and then fill up the bowl with it; for this purpose cream (if you can conveniently procure it) is still better than white of eggs. You may make a charlotte with any sort of jam, marmalade or fruit jelly. This can be prepared at a short notice and is a very nice dish.

GOOSEBERRY TRIFLE.

Scald the fruit, press it through a sieve, and add sugar to taste. Make a thick layer of this at the bottom of the dish. Mix a pint of milk, a pint of cream, and the yolks of two eggs; scald it over the fire, stirring it well; add a small quantity of sugar, and let it get cold. Then lay it over the gooseberries with a spoon, and put on the whole a whip made the day before.

BERRY FLOATING ISLAND.

Fill a glass dish half full of nice ripe berries and sprinkle over them a little sugar; add to a pint of sweet cream two spoonfuls of sugar and set your dish on ice, while you whip the cream till it will stay in form; lay it in spoonfuls over your berries and serve, or serve in egg glasses by filling them half full of berries and laying the cream on top.

APPLE SNOW.

Put twelve tart apples in cold water over a slow fire, when soft skin and core. Mix in a pint of sifted white sugar; beat the whites of twelve eggs to a stiff froth, then add to the apple and sugar. Put in a dessert dish and ornament with myrtle. It will be found much better if frozen.

POMME MANGE.

Peel and core one pound of apples, and put them with half a pound of sugar and a quarter of a pint of water into a stew pan; add the peel

of a lemon: Allow it to boil until it becomes quite stiff, and then put it into a mold.

FRUIT BLANC MANGE.

If the fruit is fresh or canned use the pure juice; if preserved or jellied reduce it with water; add sufficient corn starch, or imperial granum dissolved in a little cold water, to the boiling juice to make a quaky jelly, but not so firm as blanc mange. Let all boil together for two or three minutes, then pour into a dish to cook. Serve ice-cold with rich cream and powdered sugar. This is a light, delicious dessert in hot weather.

PEACH LICHE CREMA.

Twelve ripe peaches pared, stoned and cut in halves, three eggs and the whites of two more, one-half cup of powdered sugar, two tablespoonfuls of corn starch, wet in cold milk, one tablespoonful of melted butter, one pint of milk. Scald the milk, stir in the corn starch, and when it begins to thicken, take from the fire, and put in the butter. When lukewarm, whip in the beaten yolks until all are very light. Put a thick layer of peaches into a dish, stew with sugar and pour the creamy compound over them. Bake in an oven ten minutes and spread with a meringue of five whites whipped stiff with a little sugar. Set in the oven until a light brown. Eat cold with cream.

BAKED QUINCES.

Pare and quarter, extract the seeds and stew the fruit in clear cold water until a straw will pierce them; put into a baking dish with a half cup sugar to every eight quinces, pour over the liquor in which they were boiled, cover closely and steam in the oven one hour, then take out the quinces, lay them in a covered bowl to keep warm, return the syrup to the saucepan and boil twenty minutes; pour over the fruit and set away covered, to cool. Eat cold.

APPLE PUFFS.

Pare and core the fruit, and either stew them in a stone jar, or bake them. When cold, mix the pulp of the apple with sugar and lemon peel shred fine, taking as little of the apple juice as you can. Bake them in a thin paste in a quick oven; a quarter of an hour will do them, if small. Quince marmalade or cinnamon pounded is an improvement.

CRANBERRY SAUCE.

Wash and pick over the cranberries, put on to cook in a tin or porcelain vessel, allowing a teacup of water to each quart. Stew slowly, stirring often until they are as thick as marmalade. Take from the fire

in little over one hour, if they have cooked steadily, sweeten plentifully with white sugar and strain through a coarse tarlatan or mosquito net into a mold wet with cold water. Do this the day before they are needed, and then turn out into a glass dish.

STEWED PEARS.

Peel pears, place them in a little water, with sugar, cloves, cinnamon and lemon peel. Stew gently, and add one glass of cider. Dish up cold.

PAINTED LADIES.

Remove the eyes and stalks from some nice round-looking apples that will cook well, and peel them very evenly to preserve their shape. Place them in a shallow stewpan large enough to hold them in one layer. Dissolve loaf sugar in sufficient water to completely cover the apples, allowing four ounces of sugar to each pint of water; add a few cloves and a little lemon peel and stick cinnamon. Cover the stewpan and simmer the apples very gently, or they will break before being cooked thoroughly. When done, and they are cool enough, lift them carefully to a glass dish, and with a small brush tint them delicately on one side with a little liquid cochineal or melted red currant jelly; strain the syrup, return it to the stewpan and boil it rapidly until reduced to one-third of a pint. When cold stir to it the juice of half a lemon, and pour it round but not over the apples.

SUGARED ORANGES.

Take eight fine sweet oranges peeled and sliced, one-half cocoanut grated, one-half cup of powdered sugar; arrange the orange in a glass dish, scatter the cocoanut thickly over it and sprinkle lightly with sugar; cover with another layer of orange; fill up the dish in alternate layers.

AMBROSIA.

Six fine sweet oranges peeled and sliced; place in a glass (shallow) dish very nicely; cover with grated cocoanut, a thick layer, then about one-half cup of powdered sugar.

BLACKBERRY MUSH.

Stew the berries and sweeten to taste; after they are cooked soft, stir in flour smoothly to about the thickness of stiff paste; cook slightly after stirring in the flour, and pour into glass molds. This is to be eaten cold with cream.

LEMON BUTTER.

Beat six eggs, one-fourth pound of butter, one pound of sugar, the rind and juice of three lemons, mix together and set in a pan of hot water. Very nice for tarts or to eat with bread.

PINEAPPLES.

Cut them into dice or thin slices, saturate them with sugar, let them stand a few hours, pile them in the center of a glass dish with a row of sponge cake slices, or of ladies' fingers around the sides.

CANNED FRUIT AND VEGETABLES.

Fruit should be selected carefully and all that is imperfect rejected. The highest-flavored and best-preserving fruits are those put up without paring, after having carefully removed the down with a fine but stiff brush. Glycerine of purest quality has been recommended for the preservation of fruits, previous to eating which, the glycerine should be removed by immersing the fruit in water. To keep apples and pears fresh, gather the fruit during a dry day, and put it at once into earthen glazed pans, deep enough to contain two or three layers of fruit, and each one having a tightly-fitting lid. If the fruit sweats, the exudation dries on the fruit's surface, and helps to keep in the moisture and flavor. The cover helps to do the same, and to exclude the light. Keep the pans in a cool, dry place, and never wipe the fruit until required for dessert. Pears may be kept in the same way, but require constant watching. After fruit has been allowed to lay on the shelves in the fruit-room, and sweat, they should be wiped dry and packed in boxes, with dry sawdust enough to exclude the air from them. The sawdust from resinous woods should not be used. If they were packed in dry sand they would keep equally well, but it is difficult to clean them from the sand, and therefore they are gritty, which is unpleasant.

Large fruit such as peaches, pears, etc., are in the best condition to can when not quite fully ripe and should be put up as soon as possible after picking. Small fruit, such as berries, should never stand over night if it is possible to avoid it. Use only the best sugar in the proportion of half a pound to a pound of fruit, varying the rule, of course, with the sweetness of the fruit.

Raspberries and blackberries are best for pies; huckleberries also are excellent for pies, and easily canned. Pie-plant can be stewed till tender. It requires half a pound of sugar to a pound of fruit.

For peaches, gages, etc., allow the same amount of sugar as for raspberries. Pare peaches, and can whole or in halves, as preferred. Prick plums and gages with a large darning needle to prevent their bursting. In canning pears, pare and drop at once, into cold water, as this prevents their turning dark.

Always use a porcelain-lined kettle, and stir either with a silver or wooden spoon—never an iron one. Currants are nice mixed with an equal weight of raspberries, and pears are improved by adding quinces or lemon-peel. If equal quantities of quince and apple are canned together, it will taste as if quinces entirely.

To clarify sugar for canning break a pound of loaf sugar in small pieces, put it into a two-quart copper pan, with half a pint of water and the white of one egg, and stir it well with an egg whisk. Have a cup of cold water ready and throw in a little when the sugar begins to rise in the pan. Let it rise three times and then skim it until it is clear, throwing in a little cold water every time it begins to rise. Then strain it through a flannel bag, and after it is cool bottle it until needed for use. It is said by scientists that cane sugar, when added to boiling fruit, is converted by the heat into grape sugar, which has far less sweetening power than cane sugar. Therefore they advise housekeepers to sweeten their fruits, not when they are canned, but when they are brought on the table for consumption.

The first step in canning should be to test the cans thoroughly, and see if any leak or are cracked. If the cans leak send them to the tinners and see that they are properly mended, but it is poor economy to use tin cans, for if they corrode, or the tin happens to be eaten off, there is great danger of poisoning, so, after all, glass cans are the cheapest. Never use defective cans, but keep them for storing things in the pantry or cellars; and in buying them take care that they are free from flaws or blisters, or they are apt to break when canning. Self-sealers are very convenient, but the heat hardens the rubber rings which are difficult to replace, so that in a year or two they are unfit for use. For this reason many prefer those with a groove around the top for sealing with putty. Putty may be bought ready for use, and is soon made soft by holding it in the hand. In using it should be worked out in a small roll, and pressed into the groove with a knife, care being taken to keep it well pressed down as the can cools. The putty can then be removed with a knife when ready to use the fruit.

The second step is to place two jars in a dish with a folded towel saturated with cold water under them. Put a silver spoon in each jar, Use a can-filler (which is a tin with sloping sides and no bottom, fitting into the top of the jar), and a ladle or a small pitcher, if you have no can-filler. When the fruit is ready, fill the jar full, move the spoon around to let out the air, and remove it; then fill the jar to overflowing

with juice, and screw on the top as speedily as possible. When all are full wash the jars and wipe them dry, give the tops an additional turn as the glass cools and contracts and loosens them, then turn them upside down to stand over night. Label the jars, put them in a cool, dark closet, and, if the work is properly done, you will never have a single fizzle. After the fruit is used the rubber will be kept in better condition if it is put, clean and dry, inside of the jar, which should also be thoroughly cleansed and put away with the top screwed on.

To pare peaches—Make a strong white lye, have it scalding hot; drop the peaches in for two or three seconds, skim them into cold water, and with the hand rub the skins off.

To can peaches by the cold process—Pare and halve the peaches, pack them as closely as possible in a can without any sugar. When the can is full, pour in sufficient cold water to fill all the interstices between the peaches and reach the brim of the can. Let it stand long enough for the water to soak into all the crevices—say six hours—then pour in the water to replace what has sunk away. Seal up the can and all is done. Canned in this way, peaches retain all their freshness and flavor. There will not be enough water to render them insipid. If preferred, a cold syrup could be used instead of pure water, but the peaches taste most natural without sweetening.

None of the canned fruits that are bought can compare with those put up at home, if properly canned. Peaches gain infinitely by having the kernels extracted and slightly cooked in the syrup, and poured with it over the peaches. This is the reason why bought canned peaches are so often tasteless; those who can in large quantities will not take this trouble.

The most perfect canned fruits are those that are selected and perfect, then peeled with a thin, sharp, silver fruit knife, which does not discolor them, and immediately plunged into cold water in an earthen or wooden vessel, to prevent the air from darkening them. As soon as enough for one can is prepared, it is put up by laying the fruit, piece by piece in the can, and pouring syrup pure as crystal over it, and then, after subjecting it to the usual heat, sealing up.

As soon as the fruit is canned wrap with brown wrapping paper unless the fruit closet is very dark. Light injures the fruit, especially strawberries or tomatoes. The fruit closet should be cool and dry, for if too warm the fruit will spoil, and if too damp it will mold. The strawberries are best kept if buried in sand, as this excludes both light and air. Cans should be examined two or three days after filling, and if syrup leaks out around the rim they should be unsealed and the fruit thoroughly cooked and kept for jam and jelly, as it will have lost the delicacy of color and flavor so desirable in canned fruits. Pint cans are better for berries than quart.

SWEET APPLES

Take ten pounds of apples (after they are pared and quartered), and five pounds of sugar, one pint of vinegar, spices to suit the taste; steam the apples till they are soft, put them in the sugar and vinegar, cook a few minutes and then can.

BEANS OR PEAS.

Get tin cans with covers which solder on. Fill your cans full with peas shelled and prepared as you would to cook them, then solder the covers on; put into a kettle and boil three hours; then take out of the water and make a hole in the can with a shingle nail to let the air out; then solder up again and boil two hours longer. Several cans can be done at the same time. Green corn, lima and string beans can be put up in the same way. When you use them soak a short time in warm water; then cook and season the same as fresh ones with the addition of a small bit of saleratus.

STRING BEANS.

Take them when young and tender, string and cut as for the table, have water boiling with a little salt in, throw in a few handfuls of beans, let them boil up once, skim out in a common crock; when full pour on a cold brine precisely the same as for cucumber pickles and care for them in the same way. When wanted for use, freshen over night, boil and prepare them as you always do in summer. If you desire them to look very green, throw in a bit of alum when cooking.

CHERRIES.

Six ounces of sugar to one quart of cherries; boil moderately for five minutes; have the cans hot and seal while warm.

SWEET CORN.

Take the best sweet corn for table use; when tender cut from the cob before cooking; put it in glass cans, and with the small end of the potato-masher pack it tight; when full put on the rubber and screw on the cover almost tight; place cloth on the bottom of the wash boiler, lay in the cans one over another, cover with cold water; when it comes to a boil, boil three hours; take out and screw on the covers perfectly tight. If the covers are not tight enough then boiling water will get in. Corn put up this way is as fresh as in summer; all the flavor is preserved, and there is no trouble in keeping. Peas may be canned in the same way.

CORN PUT UP IN JARS.

Gather the corn when in good eating state ; place the corn, cob and all, in a vessel and pour boiling water over it ; let it remain in the hot water three to five minutes, then cut the corn from the cob, put a layer of corn then a layer of salt in large stone jars ; when full weight down, and keep adding layers as the corn sinks down in the jar. The salt makes a brine without water. When used soak all night in clear cold water.

CORN WITH ACID.

Dissolve one ounce and a quarter of tartaric acid in half a pint of water, cut the corn from the cob and add sufficient water to cook it properly. When cooked add two tablespoonfuls of the acid solution to every quart of corn. Can it immediately ; seal securely and put it away in a cool, dry place. When wanted to use stir half a teaspoonful of soda through two quarts of corn, and let it stand a little while before cooking. Do not cook it in tin, as it is sure to turn yellow. Season with cream or butter, pepper and salt, and you will say it is nice indeed. Beans and peas can be prepared in the same way and are delicious.

GREEN GOOSEBERRIES.

Cut off the tops and stalks and put them in wide-mouthed bottles, which have been washed and dried, cork them tightly and set them in a can of cold water ; put it over the fire and let it remain till it boils. The berries should not be suffered to break. Wipe the bottles and put in a dry place ; they will keep a year. Cook as fresh berries.

GRAPES.

The Isabella grape is the best to can, as the skin remains soft after boiling. Take a basket of grapes and pick them off of the stems ; wash them in cold water, then take each grape and squeeze the pulps into a pan, putting the skins in another pan. Set the pulps on the stove, and boil till they separate from the seeds, then stir through a colander, which will strain the pulps (clear from the seeds) into a pan with the skins. If you wish to can them, add sufficient sugar to give them a pleasant flavor, stew them, and can in the usual way, but if you wish to preserve, take the same quantity of sugar as you have grapes, and cook them rather more than for canning, being careful not to scorch them.

TO KEEP GRAPES.

Select nice fresh clusters, cut the end of the stem smooth and dip it into melted sealing wax, then put it in cotton batting, pack them away in wooden boxes, and keep in a dry, cool place. In this way

they will keep fresh all winter. Another way: Take full bunches, ripe and perfect; seal the end that is cut from the vine so that no air can get in, or the juice of the stem run out; let them stand one day after sealed, so as to be perfectly sure they are covered (if not they will shrivel up); then pack in boxes of dry saw-dust, and keep in a cool place; they will keep nicely all winter without losing their flavor; in packing, do not crowd the bunches; sprinkle the saw-dust over the bottom of the box, then lay the grapes carefully, a bunch at a time, all over the box, then saw-dust and grapes, alternately, until the box is full.

PEACHES.

Pare, halve and stone; make a syrup of a pint of granulated sugar to a quart of water, place on the stove in a porcelain kettle (enough for two quarts). When the syrup boils, drop in enough fruit for one can, watch closely, testing with a silver fork, so that the moment they are done they can be removed. When the peaches are tender, lift very gently with a wire spoon and place in the can, previously heated. When full of peaches spoon in the hot syrup, place the cover on and seal at once; then add more peaches to the hot syrup for the next can and repeat the operation. Keep the syrup hot until more are ready, and so on until all are canned. Skim the syrup before adding the peaches, making only enough syrup at one time for two cans.

AIR-TIGHT PEACHES.

White peaches are best to can, and though they cost more, are really cheaper, for they are more solid; always keep better and the flavor is infinitely finer. Whether white or yellow fruit is used always leave the stone attached. Pare your peaches and leave them whole, or cut them as preferred. Pack them in jars, not too tight, and cover with cold water. When all are packed, pour off the water into a preserving kettle; and to every quart jar allow a quarter pound of sugar. Melt these together till a syrup is formed. While it is preparing set your jars (filled with peaches) in a kettle of cold water, and leave them till the water boils around them and they are thoroughly heated through; then pour the syrup on them and fit the covers on immediately.

PEARS.

Allow one-half pound of sugar to one of fruit; prepare a syrup; add pears and cook until tender; skim out and boil syrup until rather thick; return the pears; let them boil up, and can while hot; halve pears for canning.

PEAS.

Shell them; throw into boiling water with a little salt; boil five or six minutes; drain in a colander, then on a cloth until dry, and place in a

tight bottle, or use wide-mouthed bottles, not quite full, and pour over fried mutton-fat so as to cover the peas; cork tightly, covering with resin or sealing wax. When used, boil until tender and season with butter.

PIE PLANT.

Skin and cut as for pie; fill a glass can as full as possible, then fill up with cold water; screw on the cover; no cooking or heating. The fruit will be as nice another year as that fresh from your garden.

PLUMS.

Wash and put whole into a syrup made in the proportion of a pint of water and a pound of sugar to every two pounds of fruit; boil for eight minutes, can and seal immediately. If pricked with a fork before placing in syrup they will be less liable to burst.

PUMPKIN.

Wash the pumpkin (do not peel, as the sweetest part lies next the rind); cut up in rings, then in small squares; fill your kettle and put in a few spoonfuls of water to start it; cover closely and let it steam until tender; remove the cover and let it cook until as dry as possible without burning (stirring often) whether it be half or a whole day. Seal while hot in tin cans (it must be kept dark). When wanted for pies remove from the can to the colander and thoroughly sift; allow two eggs for three pies; make quite sweet with good brown sugar, flavor with ginger and make thin as sweet cream with equal parts of milk and water, or two-thirds water; bake slowly in a good crust until it is solid like custard. If properly baked it will be a rich brown, shiny to look at and delicious to the palate.

RASPBERRIES WITH CURRANT JUICE.

Ten pounds of red or black raspberries, twelve pounds of granulated sugar, one quart currant juice. Make syrup of the sugar and juice; when boiling add the fruit, and continue for ten minutes. Put in glass cans and fasten immediately.

STRAWBERRIES.

Take large, select but not overripe ones. Stem them and put into a bottle, giving them a shake now and then to settle them down; have ready a hot syrup of sugar, with just water enough to dissolve it; let boil ten minutes, then pour over and seal up; turn the bottle upside down to be sure there is no air in it. If done so, they will retain their color and flavor. Then wrap the bottles in paper and put away in the cellar.

TOMATOES.

Scald enough to remove the skin, then let them come to a boil and no more ; have your cans ready, begin to fill them, shake a little pepper and salt, then a layer of tomatoes, then salt and pepper, and so on until full. You will find they will keep as fresh as when gathered. Don't cut the tomatoes but leave them whole.

TO KEEP TOMATOES.

Take ripe tomatoes and wipe them dry, taking care not to break the skin. Put them into a jar with cold vinegar, adding a thin muslin bag filled with cloves and whole peppers. Then cork the jar tightly with a cork that has been dipped in melted rosin, and put away in a dry place. Tomatoes pickled in this manner keep perfectly well and retain their color. For this purpose use the small round plum tomatoes.

DRIED AND CANDIED FRUITS.

SELECTING FRUITS.

Of dried fruits, cherries and peaches are the best ; of canned fruits, peaches, plums, large cherries and pineapples ; for jellies, currant, raspberry and peach ; for jams, raspberry, blackberry, pear and quince. Rhubarb makes a delicious preserve to some, as also do black currants, and yet there are those who can eat neither. Rhubarb can be mixed with any kind of fruit half and half, and in a short time will taste exactly like the fruit with which it is mixed.

DRIED FRUIT.

To keep dried fruit from becoming wormy—after being prepared, as it should always be before putting away, by scalding—as you put it in sacks scatter amongst it pieces of sassafras bark from the root. Tie closely ; it will keep for years.

DRIED BLACKBERRIES.

Dry carefully in the sun like apples. Keep in a cool, dry place. This is a cheaper way than any other for preserving them, and they make excellent pies.

DRIED CITRON.

If you want your citron to look like the dried citron, pare and quarter, if large ; boil until clear and soft enough to be easily pierced with a fork ; take out and drain, then place in a nice syrup of sugar and water and boil until the sugar has penetrated it. Take out and spread on

dishes to dry slowly, sprinkling several times with powdered sugar and turning until dried enough. Pack in jars or boxes with sugar between the layers.

DRIED WATER MELON RINDS.

After preserving, place in the sun and dry. They answer well in puddings and cakes as substitutes for the imported citron.

CANDIED FRUITS.

Make a syrup as for preserves and boil the fruit until tender. Let them stand two days in the syrup. Take out, drain carefully, lay them on plates, sift sugar over them, and dry either in the sun or in a moderately warm oven.

CANDIED CITRON.

Pare and seed the citron; let lay over night in a weak sugar water. Next morning drain through a colander; add to one pound of citron one pound of white sugar; put the sugar on and boil until quite a thick syrup is formed, then drop the citron in and cook down thick; when done, pour out on plates and leave near the stove until dry, then sprinkle with granulated sugar and keep in glass jars. Lemon and orange peel can be prepared in the same way only it is not necessary to lay in sugar water over night.

Preserve citron in the same way, only taking half a pound of sugar; cook until clear and put away for use.

CANDIED ORANGE OR LEMON PEEL.

Soak and boil tender, the same as for preserves; make a thin syrup of a quart of water to a pound of sugar; simmer the peels in it half an hour, pour into a bowl together and let stand until next day, then make a syrup to cover them, of a pound of sugar to a pint of water, boiling it till it will fall from the spoon in threads; put the peel into the syrup, boil half an hour, take out and drain on a sieve, and as the candy dries, transfer to a dish to dry in a warm place.

ORANGE CITRON.

Candied orange peel, or orange citron, is easily made. The only difficulty is to obtain the orange with thick enough peel, the thicker the better. Soak the peel in salt and water a day and night, then freshen the same length of time; make a syrup of sugar, using a pound to each pound of peel, and boil until nearly transparent.

SPICED FRUIT.

SPICED FRUIT.

To seven pounds of fruit, take three good pounds of sugar, one pint of vinegar, cloves, mace and cinnamon to suit taste; sprinkle the sugar over the fruit, let it stand over night, then boil juice, vinegar and spice fifteen minutes. Put in the fruit and boil ten minutes.

SPICED APPLES.

Eight pounds of apples, pared and quartered, four pounds of sugar, one quart of vinegar, one ounce of thick cinnamon, one-half ounce cloves; boil the vinegar, sugar and spice together, put in the apples while boiling, and let them remain until tender (about twenty minutes), then put the apples in a jar; boil down the syrup until thick and pour over them.

SPICED BLACKBERRIES.

To five pounds of berries add two pounds of sugar, one pint of vinegar, two tablespoonfuls of cinnamon, two of cloves, the same of allspice; heat all well together, skim out the fruit and boil one hour; return the fruit and boil fifteen minutes; put in jars and cover tight. Prepare currants in very nearly the same manner, adding another pound of sugar.

SPICED CURRANTS.

One ounce of cinnamon, half an ounce of cloves, one tablespoonful each of mace and allspice, well ground, one pint of vinegar, four pounds of currants and two of sugar. Boil the fruit with spices tied in a bag, and the sugar to a thick syrup. When nearly done add vinegar. Put away in jelly tumblers or glass cans.

SPICED ELDERBERRIES.

To four pounds of sugar, use one pint of vinegar, six pounds of berries; boil one tablespoonful of ground cinnamon, one teaspoonful of ground cloves, one of allspice, in the vinegar; strain vinegar, add sugar, boil up, then add berries; boil two hours.

SPICED GOOSEBERRIES.

Six pounds currants or gooseberries, five pounds sugar, half a pint of vinegar, spices, cloves and cinnamon; boil until thick.

SPICED GRAPES.

Five pounds grapes, three pounds sugar, two tablespoonfuls cinnamon and allspice, half teaspoonful cloves; pulp grapes, boil skins until

tender, cook pulps and strain through a sieve, add it to the skins, put in sugar, spice and vinegar to taste; boil thoroughly and cool.

SPICED PEACHES.

Five pound peaches, two of brown sugar, one quart vinegar, one ounce each cinnamon, cloves, mace. Wipe the peaches and boil until done in the vinegar and sugar, then take out, put in spices, boil well and pour over.

SPICED PEARS.

Pare the pears evenly, put from three to four cloves (heads taken off) in each pear, make a syrup of three pounds of sugar, one pint vinegar; tie up cloves, cinnamon (and any other spices one prefers) in a cloth and boil in the syrup; when nearly thick enough put in your pears and cook until they look clear, then put them in a jar and pour syrup over them, and they will keep for years.

SPICED PLUMS.

Nine pounds blue plums, six pounds sugar, two quarts vinegar, one ounce cinnamon; boil vinegar, sugar and spice together, pour over plums, draw off next morning and boil, pour back on plums; repeat the boiling five mornings, the last time boiling the fruit about twenty minutes.

SPICED TOMATOES.

Two pounds of nice ripe tomatoes, one pound of brown sugar, half a pint of good cider vinegar, one dozen cloves and two dozen grains of allspice. Put these ingredients into a preserving kettle and stew them over a slow fire. When they have been in sufficiently long to cook the tomatoes nearly soft, take them up and place them on a dish to cool, but continue boiling the syrup slowly. When the tomatoes become cool put them back into the syrup and boil them until they are of a dark red color, then take them out again, put them on a dish to cool and continue boiling until it is as thick as molasses. When the tomatoes and syrup are both cool put them in jars and tightly seal.

GAME.

HOW TO COOK IT.

Broiling is a favorite method of cooking game and all birds are exceedingly nice roasted, especially quails. Game is best if kept as long as possible, without tainting, before cooking, as it gives it the "gamy" flavor. When birds do become tainted, pick clean as soon as

possible, and lay in milk, where they are completely covered, for twenty-four hours, when they will be sweet, fresh and ready for cooking.

Birds should be carefully dry-picked—removing all feathers that come off easily, plunged in a pot of boiling water, and skinned, drawn, wiped clean and all shot removed. Game should never be washed, unless absolutely necessary to assure cleanliness, and then must be washed quickly, using as little water as possible. The more plainly game is cooked, the finer the flavor. They require more heat than poultry, but cook quicker, and should be served smoking hot. White-meated game should be cooked to well-done; dark-meated game rare.

To lard game—After cleaning and washing, cut fat salt pork into thin, narrow strips; thread a larding needle with one of the strips, run the needle under the skin with a little of the flesh of the bird and draw the pork half way through, so that the ends of the strips exposed will be of equal length. The strips should be about one inch apart. The larding destroys the flavor of the bird, and many prefer tying a piece of bacon on the breast instead, but the larding of birds renders them more juicy.

To roast game—Season with salt and pepper, place a lump of butter or pork inside; truss, skewer and place in oven. The flavor is best preserved without dressing, but many prefer a plain bread dressing, or a few oysters placed inside. Or, put the fowl, with an onion, salt and hot water into a pan and baste for ten or fifteen minutes; change the pan; put in a slice of salt pork and baste with butter and pork drippings very often; just before serving dredge lightly with flour and baste. Ducks take from twenty-five to thirty-five minutes to roast, and woodcocks and snipe fifteen to twenty-five. Do not draw or take off the heads of either.

To broil—Split down the back; open and flatten the breast by covering with a cloth and pounding, season with pepper, and lay the inside first upon the gridiron. Turn as soon as browned, and when almost done, take off; place on a platter; sprinkle with salt and return to the gridiron. When done, place in a hot dish, butter both sides well, and serve at once. The time required is usually about twenty minutes. This is a very nice way to cook prairie chickens, partridges and quails, or you will find it a decided improvement to stuff them with sausage meat.

To roast them, they must be cleaned nicely, rinsed and dried and then filled with dressing, sewing them up nicely and binding down the legs and wings with cords. Put them in a steamer over hot water, and let them cook until just done. Then place them in a pan with a little butter, set them in the oven and baste them frequently with melted butter until of a nice brown. They ought to brown nicely in about fifteen minutes. Serve them on a platter with sprigs of parsley alternately with currant jelly.

Pigeons may be either roasted, potted or stewed. After they are thoroughly picked and cleaned, put a small piece of salt pork and a little ball of dressing into the body of every pigeon. The dressing should be made of one egg to one cracker, an equal quantity of suet, or butter, seasoned with sweet marjoram, or sage (if marjoram cannot be procured). Flour the pigeons well; lay them close together in the bottom of the pot; just cover them with water; throw in a bit of butter; and let them stew an hour and a quarter, if young; an hour and three-quarters if old. Some people turn off the liquor just before they are done, and brown the pigeons on the bottom of the pot; but this is very troublesome, as they are apt to break to pieces. Stewed pigeons are cooked in nearly the same way, with the omission of the stuffing. Being dry meat, they require a good deal of butter. Pigeons should be stuffed and roasted about fifteen minutes before a smart fire. Those who like birds just warmed through, would perhaps think less time necessary. It makes them nicer to butter them well just before you take them off the spit, and sprinkle them with nicely pounded bread or cracker. All poultry should be basted and floured a few minutes before it is taken up.

The age of pigeons can be judged by the color of the legs. When young, they are of a pale, delicate brown; as they grow older, the color is deeper and redder.

If the wild flavor of larger birds, such as prairie chickens, is disliked, they may be soaked over night in salt water, or two or three hours in soda and water, or parboiled with an onion or two in the water, and then cooked as desired. Geese, ducks, etc., may lie in salt water for several hours, or a fresh lemon, stripped of the outer skin, may be put inside the game for a day or two, renewing the lemon every ten hours. This will absorb unpleasant flavors from nearly all game. Squirrels should be carefully skinned and laid in salt water a short time before cooking; if old, parboil. They are very savory if broiled, and are excellent made into a stew, or cooked with thin slices of bacon.

Venison is considered by many a very fine dish. The haunch, neck, shoulder and saddle should be roasted; the breast roasted or broiled, and the steaks broiled or fried with slices of bacon or salt pork. Venison requires more time for cooking than beefsteak.

The garnishes for small game are dried or roasted bread, slices of lemon, parsley and currant jelly; for larger game, such as wild ducks, cranberry sauce, apple sauce, sliced lemons, or sliced oranges and parsley.

ROAST DUCKS.

Wipe dry inside and out, and stuff with a dressing of bread-crumbs, seasoned with pepper and salt, a very little powdered sage and a suspicion of minced onion. Sew up, dash a cup of boiling water over them

as they lie in the dripping-pan, and roast covered for the first half-hour; remove the cover and baste freely—three times with butter and water, four or five times with the gravy from the pan. Stew the giblets in a little salted water and make into a gravy. Dish ducks upon a hot platter.

BRAISED GROUSE.

Clean thoroughly, washing out the inside in soda and water, and then rinsing and wiping. Truss, but do not stuff the birds; tie them in shape. Cover the bottom of a saucepan with slices of fat salt pork; lay the grouse upon these; sprinkle minced onion and parsley over them, with pepper, salt and a little sugar. Cover them with more pork, and pour in a large cup of soup stock, or other broth. Cover very closely; simmer one hour; turn the birds and cook—always covered—until tender. Dish the grouse, strain the gravy, thicken with browned flour, boil up and pour into a gravy boat. Partridges and wild pigeons may also be cooked in this way.

ROAST HARE OR RABBIT.

Have the hare skinned and well cleaned, stuff as you would a fowl, with a force-meat of bread crumbs, chopped fat pork, a little sweet marjoram, onion, pepper and salt, just moistened with hot water. Sew up the hare with fine cotton, tie the legs closely to the body in a kneeling position, lay in the dripping-pan, back uppermost, pour two cups of boiling water over it, cover with another pan and bake, closely covered—except when you baste it with butter and water—for three-quarters of an hour. Uncover, baste freely with the gravy until nicely browned; dredge with flour and anoint with butter until a fine froth appears on the surface. Take up the hare, put it on a hot dish and keep covered while you make the gravy. Strain and skim that left in the pan, season, thicken with browned flour, stir in a good spoonful of currant jelly and some chopped parsley, boil up, pour a few spoonfuls of it over the hare, and serve the rest in a gravy boat. Clip the threads and send the hare in with currant jelly around it.

STEWED PIGEONS.

Put the pigeons into a pot with a cup of water to keep them from burning, and a tablespoonful of butter for each one. Shut the lid down tightly and subject to a slow heat until they are of a nice dark brown, Once in a great while turn them, and see that each is well wet with the liquor. Take them out and cover in a warm place—a colander set over a pan of hot water is best—while you make the gravy. Chop the giblets of the pigeons very fine, with a little onion and parsley. Put into the gravy, pepper and salt, boil up and thicken with browned flour.

Return the pigeons to the pot, cover again tightly, and cook slowly until tender. If there should not be liquor enough in the pot to make the gravy, add boiling water before the giblets go in.

ROAST PIGEONS.

Wipe them quite dry; truss them, and season them inside with pepper and salt, and put a piece of butter the size of a walnut in each. Put them down to a sharp fire and baste them all the time they are cooking. They will take about half an hour. Garnish them with fried parsley, and serve with a tureen of bread sauce.

BROILED PIGEONS.

Split them down the back, spread open, season with pepper and salt and broil over a quick, clear fire.

FRIED QUAILS.

Pick and clean, cut in the middle of back, fry in butter to a nice brown, salt and pepper; now put in an earthen or porcelain lined dish, one tablespoonful of nice butter and the same of flour; stir on a slow fire until butter is dissolved, then pour in slowly two-thirds glass of water and the same quantity of wine, salt and pepper; put in your birds that are nicely fried, simmer slowly one-quarter of an hour; toast some thin slices of bread (one toast to each bird); put in the dish you wish to serve, laying the birds on top; pour the gravy over all; serve very hot.

QUAILS ROASTED WITH HAM.

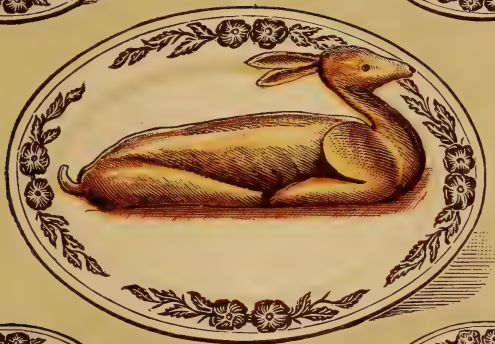
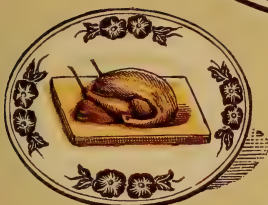
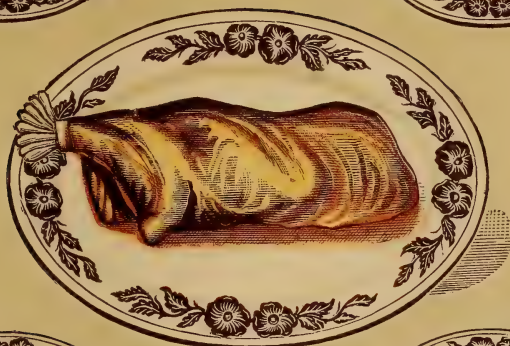
Clean, truss and stuff as usual. Cover the entire bird with thin slices of ham or salt pork, binding all with buttered pack-thread. Roast three-quarters of an hour, basting with butter and water three times, then with the dripping. When done dish with the ham laid about the body of the bird. Skim the gravy, thicken with browned flour mixed in a little cold water, pepper and salt. Boil up once and pour over the bird.

REED BIRDS.

Roast them on the little wire that accompanies the roaster; turn and baste frequently, and season with pepper and salt, or boil in a crust like dumplings.

RABBITS.

Rabbits which are in their best condition in winter, may be fricasseed like chicken in white or brown sauce. To roast, stuff with a dressing made of bread crumbs, a little chopped salt pork, onion, pepper and salt; sew up, rub over with a little butter, or lay on a few slices of salt



3. ROAST WOODCOCK
ON TOAST.
4. ROAST QUAIL ON TOAST.
5. ROAST PIGEON.

1. HAUNCH OF VENISON.
2. ROAST HARE.

6. ROAST DUCK.
7. ROAST PARTRIDGE.
8. ROAST GROUSE.

pork, add a little water in the pan and baste often. Serve with currant jelly.

BROILED SQUIRRELS.

Clean and soak in cold water to draw out the blood; wipe dry and broil on a gridiron over a clear, hot fire, turning often; when done lay in a hot dish and dress with plenty of melted butter, pepper and salt, and let it lie between two hot dishes for five minutes before eating.

HAUNCH OF VENISON.

Wash all over with lukewarm vinegar and water, then rub well with butter or lard to soften the skin. Cover the top and sides with foolscap paper, well greased, and coat it with a paste of flour and water, half an inch thick. Lay over this a large sheet of thin wrapping paper and over this another of stout foolscap. Tie all down in place by greased pack-thread. The papers should also be thoroughly greased. Do this the day before needed to roast. About three hours before it will be needed, put into the dripping-pan, with two cups of boiling water in the bottom. Insert another pan over it to keep in the steam; be sure that the fire is good and leave it to itself for an hour. Then see that the paper is not scorching; wet it all over with hot water and a ladleful of gravy; cover it and let it alone for an hour and a half more. Remove the papers and paste, and test with a skewer in the thickest part. If it goes in readily, close the door and let it brown for half an hour. Baste freely four times with wine and butter, and at last dredge with flour and rub over with butter to make a froth. Take it up, put upon a hot dish. Skim the gravy left in the dripping-pan, strain it, thicken with browned flour, add two teaspoonfuls of currant jelly, a glass of wine, pepper and salt. Boil up for an instant, and serve in a gravy boat. Allow a quarter of an hour to the pound in roasting venison. The neck can be roasted in the same way as the haunch.

BROILED VENISON.

Cut thin slices, mix stale crumbs of bread with pepper and salt, egg the slices, and dip into the seasoned bread; broil over a clear fire. Serve with a gravy sauce.

WOODCOCK.

Tie the legs, skin the head and neck, turn the beak under the wing and tie it, tie a piece of bacon over it, and immerse in hot fat for two or three minutes. Serve on toast. Or split them through the back and broil, basting with butter and serving on toast. They may also be roasted whole before the fire for fifteen or twenty minutes.

ICES AND ICE CREAMS.

HOW TO FREEZE THEM.

Use one part of coarse table salt to two parts of ice broken the size of a walnut. This should be firmly packed around the cream pail to the height of the freezer. For three pints of cream, one and a half pints of water should be poured over the ice in the freezer, and for every additional quart of cream one pint of water should be added to the ice after packing. When there is no ice cream freezer convenient, ices may be frozen by putting the cream to be frozen in a tin pail with a close cover. This ice and salt for packing may be put in a larger pail and packed firmly around the pail of cream to be frozen. Let this stand to chill for twenty or thirty minutes, then remove the cover and stir the freezing mixture within, until stiff; then repack, cover the whole closely with a woollen cloth or carpet, and leave for an hour or two in a cool place.

For self-freezing ice cream, take one quart of rich milk, eight beaten eggs, three pints of rich, sweet cream, four cups of sugar, one vanilla bean broken in two and boiled in the custard, or five teaspoonfuls of vanilla essence (lemon essence can be used, if preferred); heat the milk, pour it upon the eggs and sugar, cook (stirring steadily) fifteen minutes, or until it has thickened well; when perfectly cold add the cream; make the day before using and set on ice; early in the morning beat in the cream, and put all in an old-fashioned upright freezer, set in its pail; put a block of ice within a stout sack, or between the folds of a piece of carpeting, and beat small with a hammer; put a thick layer into the outer part, then one of rock salt; fill the pail in this order, and before covering the freezer with ice beat the custard for five minutes with a flat stick or ladle; shut tightly; pack pounded ice and salt over it, and put a folded carpet over all; in an hour and a half open the freezer, first wiping off the salt from about the top; dislodge the frozen custard from the sides and bottom with a long knife, and beat and stir with your stick faithfully until the custard is a smooth paste; replace the cover, let off the water, and pack more pounded ice and salt about it, completely concealing the freezer; put back the folded carpet; the cream will take care of itself for three hours and more, or you can, if you like, leave it all day, with a visit of three minutes every few hours, to let off the water and pack in more salt and ice. Do not open the freezer until you are ready for the cream. Then take it out, wipe it off, wrap a towel wrung out in hot water about the lower part, invert it upon a flat dish—or leave off the towel and dish the cream out in saucers. Should the weather be very hot, you may have to let off the water

oftener than once in three hours; but this seldom happens if the freezer be set in a cool cellar.

To make lemon ice cream, take one quart of cream, two lemons (the juice of one and the grated peel of one and a half) and two cups of sugar. Sweeten the cream, beat the lemon gradually into it, and put it at once into the freezer. The freezer should be the best patent one you can procure, there being many to choose from, and all very nearly alike in merit. Freeze rapidly, or the acid will turn the milk. Use rock salt, not common salt. Orange ice cream may be made in the same way. For pineapple ice cream, take one quart of cream, one large, ripe pineapple, and one pound of powdered sugar. Slice the pineapple thin, and scatter the sugar between the slices; cover it, and let the fruit steep three hours. Then cut, or chop it up in the sugar, and strain it through a hair-sieve, or bag of double, coarse lace. Beat gradually into the cream, and freeze as rapidly as possible. Peach ice cream may be made in the same way, with two or three handfuls of freshly-cut bits of the fruit stirred in when the cream is half frozen.

For cocoanut cream, grate cocoanut and add to the sugar and cream just before freezing. Coffee ice cream should be thickened with arrowroot; the flavoring for almond cream should be prepared by pounding the kernels to a paste with rose-water, using arrowroot for thickening. The flavoring for chocolate cream is prepared by rubbing the chocolate smooth in a little milk.

The milk should never be heated for pineapple, strawberry or raspberry cream. For fruit ice creams, to every pint of fruit juice allow one pint of cream, sugar to taste. Mode—Let the fruit be well ripened; pick off the stalks, put it into a large earthen pan; stir it about with a wooden spoon, breaking it until it is well mashed; then, with the back of the spoon rub through a hair sieve; sweeten it nicely with powdered sugar; whip the cream for a few minutes; add to it the fruits, and whisk the whole again for another five minutes; put the mixture in the freezing can and freeze.

Freeze the cream in rather a warm room—the more rapid the melting of the ice, the quicker the cream freezes, always being careful that no water or salt gets into the freezer. Water ices are made from the juices of fruits, mixed with water, sweetened and frozen like cream. Be sure that in making them, they are well mixed before freezing, else the sugar will sink to the bottom, giving the mixture a sharp, unpleasant taste. The finest ices are made by making a syrup of the sugar and water, by boiling and skimming when necessary, and, when cold, adding the juice of the fruit.

The proper proportions are one pint of syrup to every pint of fruit juice. To extract the juice, select nice ripe fruit; pick off the stalks and put it into a large earthen pan, with a little powdered sugar strewn

over; stir it about with a wooden spoon until it is well broken, then rub it through a hair sieve. Make a syrup; let it cool, add the fruit juice, mix well together, put the mixture into a freezing can and proceed as in making ice-cream.

Ices are usually served in glasses, but if molded, as they sometimes are for dessert, must have a small quantity of melted isinglass added to them to enable them to keep their shape.

ICE CREAM.

If you want a very rich ice cream take two quarts pure cream, one pound powdered white sugar, the whites of four eggs; flavor to taste and freeze. Or, one quart of milk, one quart of cream, one pound of sugar, six eggs. Put milk and cream over a slow fire; when ready to boil stir in sugar and eggs; strain while hot; when cool add flavoring; when it is quite cold it is ready for freezing.

SPANISH CREAM.

One-half box of gelatine, one quart of milk, yolks of three eggs, one small cup of sugar; flavor with vanilla, or other essence. Soak the gelatine one hour in the milk; put into a farina-kettle and stir as it warms. When hot, pour over the beaten yolks and sugar; put back into the kettle and heat to scalding; strain through tarletan; flavor and pour into a wet mold. Do this in the morning, and set in a cool place. Eat with cream, or without.

COFFEE ICE CREAM.

To half a pint of coffee, take one quart of thick cream, twelve ounces of finely pulverized white sugar, and two new-laid eggs. Mix the ingredients in an earthen or porcelain-lined basin; place on the fire (stirring constantly) and bring to the boiling point. Do not allow it to boil. Remove immediately. Strain through a hair sieve into another earthen or porcelain-lined basin. Put into a freezer, and freeze, as already directed.

VANILLA ICE CREAM.

One quart of cream, half a pound of sugar, granulated, half a vanilla bean. Boil half the cream with the sugar and bean, then add the rest of the cream; cool and strain it. If extract of vanilla or any other extract is used, do not boil it, but put it in the cream with the sugar and freeze. Make it strong with the flavoring, as it loses strength by freezing.

LEMON ICE CREAM.

This is made with the same proportion of cream and sugar and one lemon; grate the lemon rind into the sugar; this extracts the oil; then

add the juice and the raw cream; strain and freeze immediately. Lemon cream sours more quickly than any other.

ICE CREAM FRUIT.

This can be made by mashing the fruit through a colander, then take a quart of cream and half a pound of sugar; freeze the same as the others.

PINE-APPLE ICE CREAM.

Slice one large pine-apple thin and scatter one pound of sugar between the slices; cover it and let the fruit steep three hours; then cut or chop fine in the syrup and strain through a sieve; beat gradually into one quart of cream and freeze rapidly. If you like, reserve a few slices of pine-apple unsugared, cut into squares and stir through the cream when half frozen.

BERRY CREAM.

Any kind of berries may be used for this, strawberries being the nicest. Mash with a potato masher in an earthen bowl, one quart of berries with one pound of sugar; rub them through the colander; add one quart sweet cream and freeze. Very ripe peaches or mashed apples may be used instead of the berries.

STRAWBERRY ICE CREAM.

Mash one quart of berries with one pound of sugar. Rub through a colander; add one quart of sweet cream and freeze as usual.

PEACH ICE CREAM.

One quart of rich milk and as much sweet cream; four cups of sugar; six eggs; one quart of very ripe peaches, pared and cut small. Make as in directions for self-freezing ice cream, but stir in the peaches just before closing the freezer for the second time, beating them well into the congealing cream. Unless they are very sweet, you would do well to dredge them in sugar before they go in.

BAVARIAN CREAM.

One pint of rich milk, and the same of sweet cream; yolks of four eggs; one-half ounce of gelatine; one small cup of sugar; two teaspoonfuls of vanilla or other extract. Soak the gelatine two hours in enough cold water to cover it. Heat the milk, and stir in the gelatine until melted. Pour this upon the beaten yolks and sugar, and heat until it begins to thicken. It should not boil. Take from the fire, flavor and let it cool somewhat. The cream should have been whipped

stiff in a syllabub churn. Beat a spoonful at a time, into the lukewarm custard, until it is like sponge-cake batter. Pour into a wet mold and set on ice to firm. It will be formed in a few hours if buried in the ice.

FRUIT TRAPEES.

Line a mold with ice cream, fill the center with fresh berries, or fruit cut in slices. Cover with ice cream, cover closely, and set in freezer for half an hour, with salt and ice well packed around it. The fruit must be chilled, but not frozen. Berries and ripe peaches are delicious thus prepared.

ICED FRUITS.

Take fine bunches of ripe currants on the stalks; dip them in gum arabic water or the whites of eggs, well beaten; lay them on a sieve. Sift white sugar over and let them dry. They are very nice for dessert or the tea table. Grapes, cherries or plums may be done in the same way.

ICED APPLES, PEACHES OR ORANGES.

Grate fine, sprinkle with white sugar and freeze them.

STRAWBERRY AND RASPBERRY ICE.

Bruise a pint of strawberries or raspberries with two large spoonfuls of fine sugar; add a quart of cream and strain through a sieve and freeze it. If you have no cream, boil a spoonful of arrow root in a quart of milk, and if you like, beat up one egg and stir into it.

CREAM SHERBET.

Put the yolks of six eggs and a dessert spoonful of vanilla into two quarts of cream. Place on the fire in a stew pan, and let it come to a boil, then strain. Add three-fourths of a pound of loaf sugar, and stir until dissolved. When cold set on ice or freeze as ice-cream.

LEMON SHERBET.

Scald one quart of milk with one pound sugar and rind of two lemons. Strain, and when cool, put in freezer and beat light. When partially frozen, add beaten whites of three eggs, with juice of four lemons, one cup of sugar; then freeze.

LEMON ICE.

Six lemons, juice of all and grated rind of three; one large, sweet orange, juice and rind; one pint of water, one pint of sugar; squeeze out every drop of juice, and steep in it the rinds of orange and lemons one hour; strain, squeezing the bag dry; mix in the sugar and then the

water; stir until dissolved, and freeze by turning into a freezer, opening it three times, to beat all up together.

LEMON WATER ICE.

To every pint of syrup allow one-third of a pint of lemon juice; the rinds of four lemons. Rub the sugar on the rinds of the lemons, and with it make the syrup; strain the lemon juice, add it to the other ingredients, stir well, and put the mixture into a freezing can, and when the mixture is thoroughly and equally frozen put it into ice glasses.

ORANGE AND LEMON ICE.

The rinds of three oranges grated and steeped a few moments in a little more than a pint of water; strain one pint of this on a pound of sugar, and then add one pint of lemon juice; pour into the freezer, and when half frozen add the whites of four eggs beaten to a stiff froth.

ORANGE ICE.

Six oranges and the grated rind of three, juice of two lemons, one pint sugar dissolved in a cup of cold water; mix and freeze the same as ice cream.

FRUIT ICE.

Grate, sweeten and freeze well-flavored apples, pears, peaches, or quinces. Canned fruit may be mashed and prepared in the same way.

CURRANT ICE.

Boil down three pints of water and a pound and a half of sugar to one quart; strain; add two cups of currant juice, and when partly frozen add the whites of five eggs.

JAMS AND JELLIES.

The fruit must be picked when just ripened, as when too old, it will not form jelly. Look over the fruit, and then put stems and all in a porcelain-lined kettle, or they may be put in a brass or tin kettle, if scoured very bright, and the fruit removed immediately after it is taken from the fire. Use the best refined or granulated sugar, taking care that it has not a bluish tinge; for jelly from bluish-white sugars does not harden well.

If two fruits are combined for jams or jellies, the flavor is much enhanced, as raspberries and currants. To extract the juice, crush a little of the fruit and put all together in the kettle, but add no water. As it heats, mash with a potato-masher, and, when hot, strain through a jelly-bag. Let all run off that will before squeezing the bag. It will be a little clearer than the squeezed juice. To every pint of this juice add one pound of sugar. Boil the juice twenty-five minutes; add the sugar and boil for five more; put up in glasses. Crab-apple, quince, grapes, etc., are all made in the same way. Allow a teacup of water to a pound of fruit; boil till very tender; then strain through a cloth, and treat as currant jelly. Cherries will not jelly without gelatine, and grapes are sometimes troublesome. Where gelatine is needed, allow a package to two quarts of juice.

For jams the syrup is made as above. Use raspberries, strawberries, or any small fruit, and thoroughly bruise before cooking, as this prevents it from becoming hard. Boil fifteen or twenty minutes before adding the sugar, and then boil half an hour longer. Jams require constant stirring with a wooden spoon, and the closest attention, as they are easily burned, and if in the slightest degree, the flavor is destroyed. Put up in small jars, of either glass or stone, and seal or secure like canned fruits or jellies.

Jelly should be examined toward the end of summer, and if there are any signs of fermentation, reboil. Jelly needs looking after more closely in damp, rainy weather than in dry. If troubled with jelly getting moldy, cover the glasses with buttered paper pressed down closely to the jelly, and paste as usual. To test jelly, drop a little in a glass of very cold water, and if it immediately falls to the bottom, it is done; or drop it on a saucer and set it on ice, and if it does not spread but remains rounded, it is done. A very little butter rubbed with a cloth on the outside of jelly glasses or cans, will enable one to pour in the boiling fruit without breaking the cans. If jelly is not firm let it stand in the hot sun for a few days covered with thin cloth, or window glass. Jellies and jams should be covered with paper dipped in the purest salad oil, and fine tissue paper stretched over the top, cut about two inches larger, and brushed with the white of an egg; then, when dry, they will be perfectly hard and air-tight. They should then be set away in a dry, cool and dark place.

APPLE JAM.

Peel and core the apples, cut in thin slices and put them in a preserving kettle with three-quarters of a pound of white sugar to every pound of fruit; add (tied up in a piece of muslin) a few cloves, a small piece of ginger and a thin rind of lemon; stir on a quick fire for half an hour.

APRICOT JAM.

Pare the apricots, which should be ripe, as thinly as possible; break them in half and remove the stones, weigh the fruit, and to every pound allow the same proportion of loaf sugar; roll the sugar fine, strew it over the apricots, which should be placed on dishes, and let them remain for twelve hours, then put the sugar or fruit into a preserving pan, let them simmer very gently until clear, take out the pieces of apricots singly as they become clear, and as fast as the scum arises carefully remove it; put the apricots in small jars, pour over them the syrup, and put up the same as jelly.

BLACKBERRY JAM.

To each pound of fruit add three-fourths of a pound of sugar; then put together and boil from one-half to three-fourths of an hour.

CHERRY JAM.

To every pound of fruit, weighed before stoning, allow one-half pound of sugar; to every six pounds of fruit allow one pint of red currant juice, and to every pint of juice one pound of sugar. Weigh the fruit before stoning, and allow half the weight of sugar; stone the cherries and boil them in a preserving pan until nearly all the juice is dried up; then add the sugar, which should be crushed to powder, and the currant juice, allowing one pint to one pound of sugar.

WHITE OR RED CURRANT JAM.

Pick the fruit very nicely, and allow an equal quantity of purely powdered loaf sugar; put a layer of each alternately into a preserving pan, and boil for ten minutes; or they may be boiled the same length of time in sugar previously clarified and boiled like candy.

DAMSON CHEESE.

Take twelve pounds of damsons and put them into the oven; when they are soft take out the stones, crack them and then blanch the kernels, then add three and a half pounds of lump sugar; boil about three hours; wet the molds before using them. Weigh the damsons before they are put into the oven.

GOOSEBERRY JAM.

Take what quantity you please of red, rough, ripe gooseberries, take half the quantity of lump sugar; break them well and boil them together for half an hour or more, if necessary.

GRAPE JAM.

Boil ripe grapes to a soft pulp (about one hour and a half will do) and strain through a sieve; weigh them and to every pound of fruit allow three-quarters of a pound of sugar; boil together twenty minutes, stir and strain.

GREEN GAGE JAM.

To every pound of fruit weighed before being stoned, allow three-fourths of a pound of lump sugar. Divide the green gages, take out the stones, and put them into a preserving pan; bring the fruit to a boil, then add the sugar, and keep stirring it over a gentle fire until it is melted; remove the scum as it rises, and just before the jam is done, boil it rapidly for five minutes.

LEMON CONSERVE.

One pound powdered white sugar, quarter pound fresh butter, six eggs, leaving out the whites of two, adding the juice and grated rind of three fine lemons. Put all into a saucepan; stir the whole gently over a slow fire until it gets thick as honey. A delicious spread for bread, biscuit or rolls.

LEMON CHEESECAKES.

Grate the rind of two lemons and squeeze their juice into a bowl; add a quarter of a pound of powdered sugar, quarter of a pound of fresh butter; beat up three eggs, mix altogether, and they will be ready to make into tartlets or open tarts.

PEACH JAM.

Gather the peaches when quite ripe, peel and stone them, put them in a preserving pan, mash them over the fire till hot; rub them through a sieve, and add to a pound of pulp the same weight of pounded loaf sugar, and half an ounce of bitter almonds, blanched and pounded; let it boil ten or twelve minutes. Stir and skim it well.

RASPBERRY JAM.

Three-quarters of a pound of sugar to each pound of fruit; put the fruit on alone or with the addition of half a pint of currant juice to every four pounds of fruit; boil half an hour, mashing and stirring well; add the sugar, and cook twenty minutes more. Blackberry jam is very good made as above, omitting the currant juice.

STRAWBERRY JAM.

To every pound of fruit allow three-fourths pound of sugar, one pint of red currant juice to every four pounds of strawberries. Boil the

currant juice with the strawberries for half an hour, stirring all the time; add the sugar and boil twenty minutes more, skimming carefully. The currant juice may be omitted, but it improves the jam.

APPLE JELLY.

Peel and core a quantity of apples and then stew them until there are no lumps in the mass, strain through a coarse sieve, pressing them all through with the hand. Throw out all tough or woody bits, or the remains of dry bruised places before refilling the sieve. Then take a tin cup and measure the cooked apples, and to every four cups of apples add one cup of fine, dry sugar. Boil until it makes a stiff jam; put in bowls and jars and set away in a cool, dry place. Peach butter of dried peaches can be made in this way, only to every three cups of the peach sauce add one cup of sugar.

Or, take tart juicy apples, cut in pieces, core them if at all defective; add water to just cover them; stew gently till tender; turn into a bag or strainer of cloth; let drain over night, or for several hours; then put back on the stove, heat and skim; add three-fourths pint of sugar to a pint of juice; boil about ten minutes; seal up like jelly.

CALF'S FOOT JELLY.

Take two calves' feet; add to them one gallon of water; boil them down to one quart; strain, and when cold remove all fat; then add the whites of six or eight eggs (well beaten), half a pound of sugar and the juice of four lemons; mix well. Boil for a minute, constantly stirring; then strain through a flannel bag.

CURRANT JELLY.

Allow three-quarters pound of sugar to one of juice: boil juice hard fifteen minutes; heat the sugar in the oven, add to juice and boil hard five minutes; put into molds, sprinkle with finely-pulverized sugar (to prevent mold) and seal either hot or cold.

UNCOOKED CURRANT JELLY.

To one pint of currant juice add one pound of granulated sugar, stir the juice very slowly into the sugar until the sugar is dissolved, then let it stand twenty-four hours and it will be stiff jelly. Tie it with paper dipped in brandy, and set it in the sun. Half a bushel of currants makes twenty-two and one-half pint glasses of jelly.

RED CURRANT JELLY.

Strip carefully from the stems some quite ripe currants of the first quality, and mix with them an equal weight of good sugar reduced to

powder; boil these together quickly for exactly eight minutes; keep them stirred all the time, and clear off the scum as it rises; then turn the preserve into a very clean sieve, and put into small jars the jelly which runs through it, which will be delicious in flavor and of the brightest color. It should be carried immediately, when this is practicable, to an extremely cool but not damp place, and left there until perfectly cold. The currants which remain in the sieve make an excellent jam, particularly if only one part of the jelly be taken from them. In Normandy, where the fruit is of richer quality, this preserve is boiled only one minute, and is both firm and beautifully transparent.

ELDERBERRY JELLY.

For six pounds of berries take four pounds of sugar; make same as currant jelly.

GOOSEBERRY JELLY.

Boil six pounds of green, unripe gooseberries in six pints of water (they must be well boiled but not burst too much); pour them into a basin and let them stand covered with a cloth for twenty-four hours, then strain through a jelly-bag, and to every pint of juice add one pound of sugar. Boil it for an hour; then skim it and boil it for a half hour longer with a sprig of vanilla.

GRAPE JELLY.

Take perfectly fresh grapes, then remove the stems and put the berries over the fire in an earthenware pan or porcelain lined kettle; crush a few berries on the bottom of the kettle to prevent burning; let them boil up, remove from the fire and hang up in the jelly bag to drain; when the juice is all drained off, weigh it and return it to the kettle and fire; boil it twenty minutes, skimming when necessary; then add three-quarters of a pound of sugar to every pound of juice, and boil it till it is thick enough to suit. If one fancies pale-colored jellies, a very good one may be made from Concord grapes, by removing the skins before cooking the grapes and then proceeding as above.

WILD GRAPE JELLY.

Wash and pick the grapes from the stems just before they are ripe; put them over the fire in porcelain-lined kettle, with a little water, to keep them from burning, and stew a few moments, then mash gently with a silver spoon; strain, and to every pint of juice allow a pound of white sugar; put the juice back on the fire and boil for twenty minutes; pour in sugar—lump or granulated—and stir constantly until all is dissolved; then, without any more boiling, fill the jelly glasses.

LEMON JELLY.

Four ounces of butter, one pound of sugar, six eggs, the grated rind and juice of two lemons. Put all in a pan over a slow fire, gently stirring until it is as thick as cream; then pour it into jars, cover, and keep in a dry place. Or, one pound of sugar, one and a half pints of boiling water, one ounce of isinglass soaked two or more hours in half a pint of cold water, half a gill of wine, the juice and grated rind of three lemons; pour the boiling water on the isinglass, stir it, and add the other ingredients; then pour in molds wet in cold water.

LEMON SNOW JELLY.

Dissolve one box of gelatine in nearly a quart of boiling water, then add the juice of five lemons and enough of sugar to sweeten to taste; strain and set aside until nearly cool. Beat the whites of five eggs and whip into the jelly; turn into a dish and let it stand until cold. After it becomes cold decorate with pieces of red jelly.

MUSCADINE JELLY.

Pulp the muscadines, saving all the pulp and juice, and to one quart throw in a dozen or so of the hulls to give it a rich crimson color. Without the hulls the jelly will have a muddy color, and too much of them gives a dark ugly red. After putting in the hulls, if you find there is not juice enough to prevent scorching, add a little water, then set on a brisk fire and let it cook from twenty to thirty minutes; remove from the fire and strain through a flannel bag. This is the only time it must be strained. To one quart of juice add one pint of sugar, and return to the fire and let it boil hard twenty minutes without stirring. Then take out a little in a saucer and let it cool; if not stiff enough let it boil longer.

ORANGE JELLY.

Grate the peel of five fine oranges and two lemons into a bowl; squeeze the juice of them into it; boil one pound of sugar in a quart of water, and, when boiling hard, pour it over two ounces of isinglass; stir until it is dissolved; add the juice to it, strain through coarse muslin, and let it stand until half cold; then pour gently into molds which have been wet with cold water. Before turning out put the molds into warm water; loosen the edges with a spoon.

PEACH JELLY.

In order to make good jelly, wipe the down off your peaches, which should be free stones, and not too ripe; cut them in quarters; crack the stones and break the kernels small; put the peaches and kernels

into a covered jar; set them in a kettle of boiling water and let them boil till they are soft; strain them through a jelly bag; allow a pound of loaf sugar to a pint of juice; put the juice into a preserving kettle and boil fifteen or twenty minutes briskly; then add the sugar and dissolve; skim carefully and pour into glasses. After canning peaches if there is more juice than can be used; put sugar in, the same as for jelly, and make it the same as above. Any kind of jelly can be made from the juice of fruits when there is more than can be used for canning.

PIE PLANT JELLY.

Pick the pie plant and wash, but do not peel it, cut in strips, put in the kettle; add enough water to cook until soft, strain the juice off and weigh; add sugar pound for pound; cook ten minutes, or as thick as desired.

PINE APPLE JELLY.

Take one pine apple, or one can of pine apples, and cut very fine, and boil ten minutes in a pint of water which has half a box of gelatine dissolved in it; add the juice of a lemon and sugar to your taste; turn into a mold, and set in a cool place twenty-four hours.

PIG OR CALVES' FOOT JELLY.

Take the feet, strike them against a hard substance to get the hoof off, and then put them in clean water without salt, and let them remain so three days, changing water night and morning. On the fourth day take out early and have ready on the fire a pot of water; put the feet in and boil hard for three or four hours, filling up the pot with boiling water as fast as it boils down. About a half hour before it is done, allow the water to boil down to the quantity of jelly you wish to make. When done the meat will fall from the bones when touched with a fork; it must then be all lifted out, and strain the liquor in bowls, and set in a cool place until the next morning; then skim off all the grease upon the jelly and sides of the bowls, else the jelly will be dark. Now put the jelly on to boil, and when it boils up pour in one large cup of whisky, one pound of sugar, one tablespoonful each of cinnamon and mace, and flavor with lemon or orange peel. Let it continue to boil fifteen minutes. Pour in a cup of water; take it off; let it set five minutes; return it to the fire and let it again come to a boil. Have ready your jelly bag, pour it back and forth as fast as it drips out, the oftener the clearer the jelly will be. Finally, hang it up and let drip slowly.

PLUM JELLY.

Pour boiling water over the plums sufficient to cover them. Pour off the water immediately and drain. Then put the plums in a preserving

kettle with boiling water enough to cover them again, and boil until they begin to open and some of the juice is extracted; pour off the liquid and strain it; to each pint of juice add one pound of white sugar; return to the kettle and boil from twenty to thirty minutes, as it may require. The plums may be used for sauce or pies and are as good as though they had not gone through the above operation.

WILD PLUM JELLY.

Fill your preserving kettle with the plums, and cover them with water; let come to a boil, and as soon as they begin to burst drain off the water and throw it away (it is not fit for use on account of its extreme bitterness); fill up your kettle again with water, and let boil till the plums have cooked to pieces; drain off, and to every pint add one-half pint of sugar and cook until it jells.

For jam, take the pulp left after you drained off the water for your jelly, and for every pound add a pound of sweetening, equal proportion of sugar and molasses, or all sugar, if preferred, and cook until reduced to a jam. This makes a most delightful tart for winter.

QUINCE JELLY.

Peel, cut up and core some fine ripe quinces; put them in sufficient cold water to cover them and stew gently till soft, but not red. Strain the juice without pressure, weigh, and to every pound of juice allow one pound of crushed sugar; boil the juice twenty minutes, add the sugar and boil again until it jellies—about a quarter of an hour; stir and skim well all the time; strain through thin cloth into your jelly glasses and when cold cover it. The remainder of the fruit can be made into marmalade with three-quarters of a pound of sugar and a quarter of a pound of juicy apples to every pound of quinces, or it can be made into pies or tarts.

RHUBARB JELLY.

Wash the stalks well but do not peel them; cut into pieces about an inch long, put them into a preserving kettle with about half enough water to cover and boil to a soft pulp; strain through a jelly bag. To each pint of this juice add a pound of sugar (loaf is best); boil again, skimming often, and when it jellies on the skimmer remove it from the fire and put into pans.

STRAWBERRY JELLY.

Take small berries, do not stem them, but strain through a cloth or jelly strainer; put the juice on the stove, and boil twenty minutes. Then measure a pint of juice and a pint and a third of sugar, set on and boil from fifteen to twenty minutes longer. Let it drop off the spoon: when it drops off thick and heavy it will jelly. Then take it off and fill the glasses, having previously dipped them in cold water, so that the jelly will turn out nicely.

MEATS.

GENERAL REMARKS.

Meat, to be in perfection, should be kept a number of days, when the weather will admit of it. Beef and mutton should be kept at least a week in cold weather and poultry three or four days. In the summer meat should be kept in a cool, airy place, away from the flies, and if there is any danger of its spoiling, a little salt should be rubbed over it. Or it may be kept sweet, even in very warm weather, by covering it lightly with bran and hanging it in a draught in a shady, cool room. Meat can also be preserved by washing the meat, drying it and laying in strong vinegar, or by being boiled in the vinegar, leaving it in until cold, and then setting aside in a cool cellar.

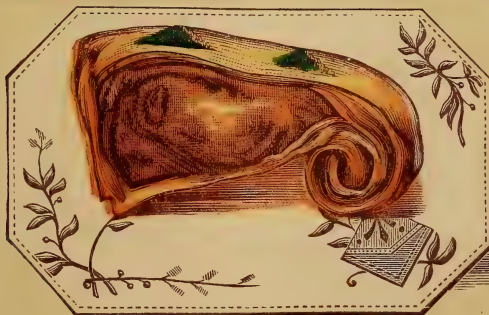
To thaw frozen meat, place it for a few hours in cold water, the ice which forms on the surface as it thaws being easily removed. If cooked before entirely thawed, it will be tough. Meat once frozen should not be allowed to thaw until just before cooking.

Boiling fresh meat is a science, for if not properly boiled it is tough and tasteless. To make fresh meat nutritious and to confine its rich juices, place it in a kettle of boiling water—pure soft water is best—placing it where it will slowly but constantly boil. Skim it well the first time it boils up, and keep the meat constantly turned and under the water, adding fresh hot water as it evaporates in boiling. Do not let the meat remain long in the water after it is done, as it injures it, and add salt when the meat is nearly done, as it extracts the juices of the meat if added too soon.

Salt meat should be put on in cold water so that it may freshen in cooking. Allow twenty-five minutes for the fresh and thirty-five for the salt meat; the time for boiling to be modified by the quality and quantity of the meat. A pod of red pepper in the water will prevent the unpleasant odor of boiling from filling the house.

The liquor in which any kind of meat is boiled makes a good soup when thickened and seasoned.

Baking meats is a very cheap and convenient way of dressing a dinner for a small family. Legs and loins of pork, legs of mutton, fillets of veal, and many other joints will bake to great advantage, if the meat be good or rather fat; but if poor no baking will give satisfaction. Have the fire bright and the oven hot, wipe the meat dry with a towel, then, if not thoroughly clean, dash over cold water and quickly wipe dry. Have the pan hot when you put the meat in. If it is beef, put it in the hot pan and let it stand a half moment and then turn it over, thus searing both sides and preventing the juices from running so



4. BEEF TURNOVERS.
5. POTTED BEEF.

1. ROAST SIRLOIN OF BEEF.
2. BAKED OX HEART.
3. ROAST RIBS OF BEEF.

6. BEEF BALLS.
7. STUFFED BEEFSTEAK.

quickly. Do not put the salt and pepper on the meat, but put it in the pan with the water and then baste the meat every three or four minutes. You will find the meat will be thoroughly seasoned and will be much more juicy and tender, than by the old way of rubbing the salt on the meat; putting the salt direct on the meat draws the juice out and toughens it. The time for baking meat depends upon the state of the oven and kind of meat baked. Fifteen minutes to the pound and fifteen minutes longer is the rule for beef and mutton, and twenty minutes to the pound and twenty minutes longer for pork, lamb and veal, or a little less if wanted very rare. When done the roast should be a rich brown, and when cut the bright red juices should follow the knife of the carver; if purple, then it is raw, and unfit for food.

Broiling is the favorite method of cooking steaks and chops and is most acceptable for beef and mutton. Cleanliness in this mode of cooking is very essential. Keep the gridiron clean between the bars, and bright on the top; when it is hot wipe it well with a cloth just before you use it. It is best to oil the gridiron with suet, and, also, to heat it before putting the meat on. Chalk is sometimes rubbed on the gridiron, when fish is to be broiled. It is better to have a gridiron expressly for fish, otherwise, meat is often made to taste fishy.

Tough steak is made more tender by pounding or hacking with a dull knife, but a tender steak should never be cut, else the rich juices will be lost. Never salt or pepper steak before or while broiling, but if very lean, dip in melted butter. Steak should be placed over a hot, clear fire and turned often so that the inside may be seared at once to retain the juices. When done, which will require from five to ten minutes, according to thickness of steak, season with salt and pepper; and bits of butter; cover with a hot platter and serve at once. Use the best of butter for steak, and handle it with a small pair of broiling tongues, as a fork frees the juices. If fat drops on the coals below and there is danger of the meat tasting smoky, sprinkle a little salt on the coals and withdraw the gridiron for a moment. Have the meal all ready before broiling the steak and be diligently attentive to watch the moment anything is done. Never hasten the broiling of anything, lest you spoil it. Broiled meats must be brought to the table as hot as possible.

Frying is a very convenient mode of cookery. To make sure that the pan is quite clean, rub a little fat over it, and then make it warm, and wipe it out with a clean cloth. It is best to fry in lard not salted, and this is better than butter. Mutton and beef suet are good for frying. The real secret in frying is to know when the fat is of a proper heat—according to what you wish to fry. When the lard seems hot, try it by throwing in a bit of bread. To fry fish, the fire must be very clear, and the fat very hot. When taking up fried articles, drain off the fat on a wire sieve.

To roast meats or game before the fire, the first preparation is to have the spit properly cleansed. It is well, if possible, to wash them before they get cold. When your meat is thin and tender, have a small, brisk fire. When you have a large joint to roast, make up a sound, strong fire, equally good in all parts. Set the meat, at first, some distance from the place where it is to roast, so as to have it heat through gradually, and then move it up to roast. Allow about fifteen minutes to the pound of most all kinds of meat in warm weather, but in winter twenty minutes. When the meat is nearly done, stir up the fire to brown it. The meat should be basted a good deal, especially the first part of the time. A pale brown is the proper color for a roast. When the meat is nearly done, the steam from it will be drawn towards the fire.

Parsley is the universal garnish for all kinds of cold meats, poultry, fish, etc. Horse-radish is a garnish for roast beef, and slices of lemon for roast veal and calf's head. Carrots in slices, for boiled beef, hot or cold. Red beet root sliced, for cold meat and boiled beef. Mint either with or without parsley for roast lamb, either hot or cold. Pickled gherkins, capers or boiled onions, for boiled meats and stews.

BEEF BALLS.

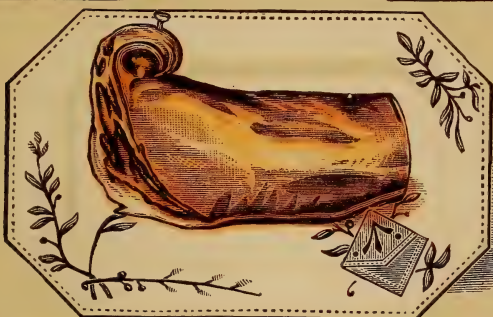
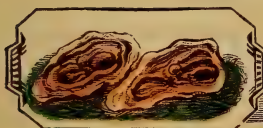
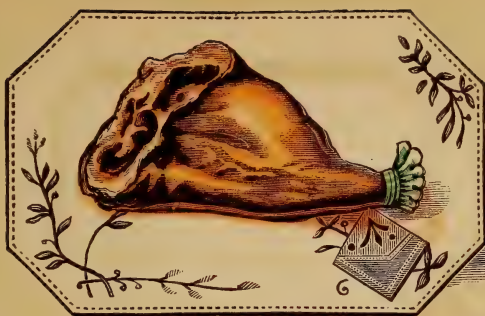
Chop very fine two pounds of raw beef (off the round is best) and one-fourth pound of suet; mix with it a handful of flour; season to taste with salt, black pepper and cloves; mold into balls or cakes (a little thicker than codfish cakes) and fry in suet or drippings until a nice brown on both sides, keeping the cover on all the time.

BREAKFAST DISH.

Take about half a pound dried beef, first sliced thin, then pulled in small pieces. Have a quart of milk boiling, into which put the beef with a good piece of butter and a little pepper. When it comes to a boil thicken with a little flour; then toast bread, a slice for each member of family, and poach in hot water an equal number of eggs; place one on each slice of toast; put all on a large platter and pour over the above dressing and send to the table hot; lean ham may be used in place of the beef.

BRAISED BEEF, WITH HORSERADISH SAUCE.

Braise five pounds of fresh beef (not too lean), with an onion, a carrot, sliced, a few sprigs of parsley, four or five cloves, a little celery, pepper and salt, and a quart of boiling water; cover tightly and let cook about three hours, replenishing with a little boiling water if steam escapes too much. Sauce—Simmer together for quarter of an hour one-half cup of grated cracker, one-half cup of horseradish, one cup of



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| | 1. ROAST LEG OF MUTTON. | |
| 4. MUTTON STEAKS, WITH FRENCH BEANS. | 2. ROAST SADDLE OF MUTTON. | 6. MUTTON CHOPS AND GREEN PEAS. |
| 5. ROAST LOIN OF LAMB. | | 7. ROLLED LOIN OF MUTTON. |
| | 3. ROAST FORE-QUARTER OF LAMB. | |

cream, tablespoonful of fat off the top of beef water ; salt and pepper ; place the beef on a platter ; pour sauce around it and garnish with parsley.

BEEFSTEAK HASH.

Chop the beef as if for hash (if it is frozen, all the better) ; season with salt and pepper ; fry slightly in butter. Steak that has been cooked is also good for this.

BROILED BEEFSTEAK.

To cook a good, juicy beefsteak, never pound it, but slash it several times across each way ; have a nice, bright fire and broil as quickly as possible, without burning. Steak should be turned constantly while broiling, and to be rare should not cook over three minutes ; butter and salt after taking up. This should be served very hot.

BEEFSTEAK ROLLED.

Procure a round steak, spread over it a layer of dressing, such as is used for turkeys. Begin at one end of the steak and roll it carefully ; tie the roll to keep it in shape. Bake in the oven, basting very often. Make a gravy of the drippings and pour round the meat when ready to serve.

STUFFED BEEFSTEAK.

Cut a thick slice from the round, in shape as near an oblong square as possible ; rub over salt and pepper to taste ; make a filling of stale bread and fat salt pork, or butter if preferred ; season with salt, pepper, sage, etc. ; roll it up in the steak, sew the edges of the slice together, bake in a quick oven, basting often. Make a dressing of the drippings thickened with flour and seasoned.

BEEFSTEAK SMOTHERED WITH ONIONS.

Cut six onions very fine, place in a saucepan with two cups hot water, two ounces butter, a little pepper and salt ; dredge in a little flour. Stir them until soft ; then broil the steak, then put it into the pan with the onions ; let it simmer ten minutes and send to the table hot.

FRIED BEEFSTEAK.

First pound your steak thoroughly, heat your frying pan hot, put in a small piece of butter, and when nicely warmed put in your steak ; sprinkle over salt and pepper. Have a good fire and hot frying pan ; when nicely brown, dish up on a warm platter, spread over a little butter and set in the oven a minute or two. This meat is next to broiled steak.

FRENCH METHOD OF BROILING STEAK.

Have the steak about three-quarters of an inch thick ; sprinkle lightly with pepper, dip it in olive oil and broil over a clear fire, turn it every two or three minutes until done to suit. Sprinkle with salt and finely minced parsley and butter mixed together. Garnish with fried potatoes.

GERMAN WAY OF FRYING BEEFSTEAK.

Pound the cut steak a little, salt it and fry quickly with hot lard on both sides. Pour off the lard and place the steak on the dish. Put into the pan some fresh butter and fry in it some finely cut onions ; pour this over the steak.

ROAST STEAK.

Take three pounds of juicy round steak, pound it well to make it tender, make a dressing as for goose or duck ; spread it on the steak, roll it up tightly and tie with a strong cord ; sprinkle with pepper and salt and baste well with butter ; roast slowly, cut in slices and serve hot with gravy. Good cold.

STEWED STEAK.

Take a round steak ; fry it in butter just to brown, but not cook, then place in stew pan ; take one onion, one carrot and two turnips and pare, cutting into pieces the size of dice ; fry brown in the frying-pan ; then toss into stew pan with enough water to cover. Let it stew two hours, then add salt and pepper, and thicken with flour. Dissolve the four in a little catsup or sauce. This improves the flavor. Serve with mashed potatoes.

SUPPER DISH OF DRIED BEEF.

Chip the beef thin and place it in a stew pan with some milk and a small piece of butter ; have ready some flour wet with cold milk and stir in the beef when it comes to a boil.

FRIED BRAINS.

Soak in hot water a few minutes, when they can be cleansed readily ; then cut into pieces ; salt and pepper ; dip in beaten eggs ; roll in corn meal and fry.

BRAINS WITH SAUCE.

Boil them in salt water ; put in a saucepan a spoon of butter ; add flour, then water gradually until of the consistency of cream ; stir into it the yolks of two well beaten eggs, and remove from the fire immediately ; a tablespoonful of vinegar may be added or not, as the taste dic-

tates. It should be sent to table immediately, as it is apt to thicken if it stands any time.

BUBBLE AND SQUEAK.

Boil chop and fry, with a little butter, pepper and salt, some cabbage and lay on it slices of fried beef, lightly fried.

FRENCH BEEF KIDNEY.

Slice the kidney rather thin, after having stripped off the skin and removed the fat; season it with pepper salt and grated nutmeg, and sprinkle over it plenty of minced parsley and eschallots chopped very small. Fry the slices over a brisk fire, and when nicely browned on both sides stir amongst them a teaspoonful of flour, and pour in by degrees a cup of gravy and a glass of white wine. Bring the sauce to the point of boiling, add a morsel of fresh butter and tablespoonful of lemon juice, and pour the whole into a hot dish garnished with fried bread.

FRIZZLED BACON.

Steam some rice; when done, beat up a few eggs into it and a piece of butter. Just warm up over the fire and serve with frizzled bacon.

COLD MEAT UTILIZED.

Chop your beef very fine, then soak your bread in cold water till it is very soft; take it in the hands and squeeze as much of the water out as you can, having two-thirds as much bread as meat; mix the bread and meat thoroughly together; beat three eggs well and mix in; add salt to taste; make in balls the size of a biscuit, and fry slowly in butter or cooking fat until brown on both sides.

COLD MEAT TURNOVERS.

Make the dough as for soda biscuit; roll thin and cut circles as large as liked. In this put any kind of cold fresh meat or game chopped fine and well seasoned with catsup and sweet herbs, moistened well with melted butter and cream. Lay the meat on one side, turn over the other and pinch down the edges. They can be baked in the oven or fried in hot lard, like doughnuts, and are very good, hot or cold. Salt and pepper to the taste. These are very nice for picnics, but should be baked, as they keep fresher than those fried in lard.

ESCALLOPED MEAT.

Take bits of cold roast or tender steak, chop fine, and season with sage, pepper and salt; prepare bread or crackers as for stuffing a turkey; butter a dish (earthen baking dish is the best); cover the bottom

of the dish with a layer of stuffing ; add a layer of meat ; alternate the stuffing and the meat until the dish is full ; finish with dressing ; cover the top with small pieces of butter, and bake a nice brown. This makes a very palatable dish, and is a nice way to use up stale bread and pieces of meat.

STEAK SINOLAISE.

Procure a thick steak off the round of beef or veal, wash it clean ; make three or four incisions, in which place small cloves or garlic (this may be omitted if disagreeable to the taste) ; sprinkle with salt, pepper, and one tablespoonful of vinegar ; let it stand half an hour ; have ready hot, a flat saucepan, large enough for the meat to lie in flat ; spread sweet lard on both sides of the steak ; sprinkle it thickly with flour and fry under cover (to preserve the odor), to a light brown color on both sides. Slice four silver-skin onions, chop fine a little parsley, thyme, sage, or other fine herbs, and place them on the meat ; add a clove, a spice or two and one or two leaves of laurer (sweet laurel). Cover the whole with cold water, put on the lid and let this stew simmer slowly over a slow fire until it forms a rich, thick gravy. Serve hot, with plain boiled rice, and you will have a dinner—a feast—fit for a prince or a peasant, at a small cost.

ELEPHANT ON TOAST.

Take cold meat and put it on the fire in the stew-pan with a little water. When tender, take it up and mince very fine ; then put it back and flavor with pepper and salt. Make some toast, butter each slice, and spread the mince over each piece, then pour the gravy over it. Serve very hot.

FROGS AND TOMATOES.

Put the frog legs in boiling water ; take them out and place them in cold water ; prepare tomatoes as for a sauce ; put in a frying-pan the frog-legs, with a piece of butter, and fry them gently. Serve the legs, nicely arranged in the tomato sauce. Garnish with toast, cut in lozenges.

BROILED HAM.

Cut large slices, remove most of the fat ; broil over a hot fire, turning often until both sides are well done ; lay on a platter, spread with butter, and serve at once.

BOILED HAM.

Wash the ham thoroughly and let it soak in plenty of water, mixed with one pint of yeast, over night ; boil fresh water, add one pint of yeast, and put in the ham to boil slowly. A wisp of new hay put into the bottom of the kettle mellows the taste, and keeps it from being burned.

BAKED HAM.

As a ham for baking should be well soaked, let it remain in water for at least twelve hours. Wipe it dry, trim away any rusty places underneath, and cover it with a common crust, taking care that this is of sufficient thickness all over to keep the gravy in; place in a moderately heated oven and bake for nearly four hours. Take off the crust and skin, and cover with raspings the same as for boiled ham, and garnish the knuckle with a paper frill. This method of cooking a ham is by many persons considered far superior to boiling it, as it cuts fuller of gravy, and has a finer flavor, besides keeping good a much longer time.

GLAZED HAM.

Soak and boil a ham twenty minutes to the pound, and let it get almost cold in the water; skin it neatly and coat with a paste made of a cup of cracker crumbs, one of milk, two beaten eggs, and seasoned with pepper. Set the ham in the oven until the glazing is browned moistening now and then with a few spoonfuls of cream. Wind frilled paper about the shank and garnish with pastry.

HAM BALLS.

Chop fine cold cooked ham; add an egg for each person and a little flour; beat together and make into balls; fry brown in hot butter.

HAM OMELET.

Chop up fine one-half pound of cold boiled ham; add to it four eggs, well beaten, with a little salt and pepper; then place in a pan a small piece of butter, and then turn in the eggs and ham and brown.

BAKED OR ROASTED HEART.

Take an ox heart and wipe it dry, trim and clean it well; fill the cavities with a stuffing made thus: Crumbs of bread (the quantity must depend upon the size of the heart), chopped suet or butter two ounces, parsley or sweet marjoram, or any herbs preferred, chopped; lemon peel grated, pepper, salt and nutmeg, with the yolk of an egg; mix and fill the cavities of the heart. Serve it with gravy, melted butter and currant jelly. It may be either baked or roasted (as preferred), in this way, and will require a quarter of an hour for each pound weight. Some people do not like herbs or nutmeg for seasoning, but they can easily be left out.

Or, cut into pieces lengthwise, the pieces not being thicker than one inch. Broil with a piece of fat or bacon for ten minutes; serve with a little currant jelly and butter under the slices.

Or, wash in several waters, cut into pieces lengthwise; take a baking dish and lay some slices of potatoes at the bottom, then a few slices of bacon, then the pieces of meat, another layer of bacon; season each layer to liking, and fill up the spaces with veal stuffing made into balls; add water and bake an hour.

Kidney and heart may be mixed. Calf's heart may be dressed in the same way, or be stuffed with veal stuffing and baked upon potatoes.

Small hearts, as of sheep, lambs, may be stuffed, inclosed in paste with a bit of fat bacon wrapped around them and baked.

Cold heart may be baked the same as beef, the dressing being mixed with the gravy.

LAMB CHOPS.

Trim off the flap from a fine loin of lamb and cut into chops about three-quarters of an inch in thickness. Have ready a bright, clear fire; lay the chops on the gridiron and broil them to a nice pale brown, turning them when required. Season with pepper and salt. Or, sprinkle with vinegar, pepper and salt; dip them in egg, roll in cracker or bread crumbs, and fry. Serve very hot and quickly, and garnish with crisp parsley, or place them on mashed potatoes. Asparagus, spinach or peas are the favorite accompaniments to lamb chops.

LAMB STEWED WITH GREEN PEAS.

Cut the scrag or breast of lamb in pieces and put into a stew pan with just enough water to cover it. Cover it closely and let it stew for twenty minutes. Take off the scum; add a tablespoonful of salt and a quart of shelled peas; cover and let them stew for half an hour; mix a tablespoonful of flour and butter and stir in and let it simmer ten minutes; then serve. If you mix the flour with cream it makes it better. Veal is nice cooked in the same way, with half a dozen small new potatoes added with the peas.

ROAST FOREQUARTER OF LAMB.

To obtain the flavor of lamb in perfection, it should not be long kept; time to cool is all that it requires, and though the meat may be somewhat thready, the juices and flavor will be infinitely superior to that of lamb that has been killed two or three days; have a brisk fire when the joint is put down; baste it constantly until the moment of serving. Lamb should be thoroughly done without being dried up, and not the slightest appearance of red gravy should be visible as in roast mutton; this rule is applicable to all young roast white meats; serve with a little gravy made in the dripping pan and send it to table with a tureen of mint sauce, a fresh salad, a cut lemon, a small

piece of butter and a little cayenne ; this should also be placed on the table so that when the carver separates the shoulder from the ribs they may be ready for his use.

BOILED LEG OF MUTTON.

Soak in cold water two hours, and boil in a cloth. Serve with caper sauce, mashed turnips, greens and carrots ; or, for a small family, two dressings may be made thus : Cut off a little fillet, as of veal, and stuff, or roast without dressing. The knuckles may be stewed with rice or barley for broth.

MUTTON KIDNEYS.

With a very sharp knife cut mutton kidneys in the thinnest possible slices ; flour, and fry quickly until they are crisp ; while frying add pepper and salt ; dip them in a good gravy, to which a bit of garlic will give a very slight flavor.

MUTTON KEBBOBED.

Take a loin of mutton ; joint well ; take the following dressing and put between each joint : Two tablespoonfuls chopped parsley, a little thyme, a nutmeg grated, a teacup of bread crumbs ; mix well with two eggs, roast one hour. If there is a large-flap to the loin, some of the dressing may be put in and then skewered securely.

MUTTON STEAKS WITH FRENCH BEANS.

Having dressed French beans as usual, drain the water from them, and simmer them with pepper and salt and a good piece of butter. A few minutes before serving, add the beaten yolks of two eggs and shake the pan over the fire, but do not let them boil. In the meantime have some mutton steaks neatly trimmed, seasoned with pepper, salt and a few crumbs, nicely boiled or fried, and serve them on the French beans.

FRIED LIVER.

Pour boiling hot water over it and slice thin. Season well with pepper and salt and broil over a clear fire ; rub cold butter on it and serve hot, with small slices of fat bacon.

Bits of the liver may be trimmed off, floured, and lightly fried, with a sliced onion, and stewed down for gravy in water, with the addition of savory herbs, salt and pepper.

A good way is to steep it in vinegar and water for half an hour, then cut into thin slices, roll in flour, fry very crisp, and serve with fried onions.

LIVER FRIED AS CUTLETS.

One egg to one pound of liver ; have the liver cut thin ; scald ; wipe dry with a towel ; beat up the egg ; dip the liver in the egg, then into

powdered cracker ; fry brown. This is very nice ; serve with tomatoes, if preferred.

LIVER FRIED WITH BACON.

Cut the liver into slices about half an inch thick ; melt two ounces of nice clear dripping in a frying pan ; dredge the sliced liver with flour, and fry it over a pretty quick fire ; then fry rashers of bacon ; lay the liver in a hot dish and the bacon upon it ; fry and place around it, if liked, onions shred fine and nicely browned, or garnish with crisp parsley and sliced lemon, or serve with melted butter, or pour over the liver and bacon a sauce made of butter and flour.

ITALIAN FRIED LIVER.

Cut the liver in slices a quarter of an inch thick ; put on a fry pan, with a little butter, and fry the liver one minute on each side, or just long enough to glaze it so as to retain the juices ; then take a can of tomatoes, and when it has come to a boil put on the meat with the tomatoes and boil twenty minutes. Serve hot, either alone or with macaroni.

SWEDISH FRIED LIVER.

Cut the liver in slices about two-thirds of an inch thick ; soak in cold water about quarter of an hour ; have ready some butter in the spider ; when hot put in the liver ; season with salt, pepper, and an onion chopped fine ; dust a little flour over the top ; cover tight to keep the steam in as much as possible ; add a little water while cooking, to keep from getting dry (do not let it burn) ; when brown turn on the other side ; put on a little more salt, pepper and flour ; when done take the liver out on a platter, and put in about a teacup of sweet milk ; if not thick enough, add a little more flour, wet with milk, until you get it about the thickness of beef gravy ; pour over the liver and serve.

MOCK DUCK.

Take a round of beefsteak ; salt and pepper ; prepare a dressing as for turkey ; lay in the steak ; sew up ; lay two or three slices of fat pork upon it and roast ; baste often and you cannot tell it from duck.

MEAT LOAF.

Chop fine whatever cold meat you may have, fat and lean together ; add pepper and salt, one finely-chopped onion, two slices of bread, which have been soaked in milk, and one egg. Mix well together and bake in a dish. This makes a nice tea or breakfast dish.

MOCK PATE DE FOIE GRAS.

Boil a calf's liver in slightly salted water till tender, boiling the tongue in another vessel the day before needed. Cut the liver in small

pieces and rub gradually to a paste, moistening with melted butter. Work into the soft paste a quarter of a teaspoonful of cayenne pepper, half a grated nutmeg, some ground cloves and mace, a teaspoonful each of Worcestershire sauce and made French mustard, salt to taste and a tablespoonful of boiling water in which a large onion has been steeped. Mix thoroughly and pack in jelly pots very hard, inserting here and there bits of the tongue; cover with melted butter and fasten the lids.

ROAST PIG.

A month old pig, if well-grown and plump, is best for this purpose. For dressing, take a cup of bread crumbs, an onion, two teaspoonfuls powdered sage, three tablespoonfuls melted butter, a salt spoonful of pepper, half a teaspoonful of salt, two well-beaten eggs. Mix all these ingredients, except the eggs, together, incorporating them well; moisten with half a cup of warm water or milk; beat in the eggs and stuff the pig into his natural size and shape. Sew it up and bind the fore feet backward, the hind feet forward and close to the body and skewer them into the proper position; dry it well and dredge with flour. Put it to roast with a little hot water, slightly salted, in the dripping pan; baste with butter and water three times, as the pig generally warms afterward with the dripping. When it begins to steam rub it over every five minutes or so with a cloth dipped in melted butter. Do not omit this precaution if you would have the skin tender and soft after it begins to brown. A month-old pig will require about an hour and three-quarters or two hours, and sometimes longer, to roast if the fire be brisk and steady.

ENGLISH WAY OF ROASTING PIG.

Put some sage, a large piece of saltish bread, salt and pepper in the inside, and sew it up. Observe to skewer the legs back, or the under part will not crisp. Lay it to a brisk fire till thoroughly dry; then have ready some butter in a dry cloth and rub the pig with it in every part. Dredge as much flour over as will possibly lie, and do not touch it again till ready to serve; then scrape off the flour very carefully with a blunt knife, rub the pig well with a buttered cloth, and take off the head while at the fire; take out the brains and mix them with the gravy that comes from the pig. Then take it up and cut it down the back and breast, lay it into the dish and chop the sage and bread quickly as fine as you can, and mix them with a large quantity of fine melted butter that has very little flour. Put the sauce into the dish after the pig has been split down the back and garnished with the ears and the two jaws; take off the upper part of the head down to the snout. In Devonshire it is served whole if very small, the head only being cut off to garnish with as above.

ROAST GRISKIN OF PORK.

As this joint frequently comes to the table hard and dry, particular care should be taken that it is well basted ; put it down before a bright fire, and flour it ; roast it in the usual manner ; about ten minutes before taking it up, sprinkle over some powdered sage ; make a little gravy in the dripping pan ; strain it over the meat and serve it with a tureen of apple sauce. This joint will be done in much less time when the skin is left on, consequently should have the greatest attention that it be not dried up. A spare-rib of pork can be roasted in the same way.

PORK CHOPS.

Take care that they are trimmed very neatly ; they should be about half an inch thick ; put a frying pan on the fire with a bit of butter ; as soon as it is hot put in your chops, turning them often till brown all over and done ; take one upon a plate and try it ; if done season it with a little finely minced onion, powdered sage and pepper and salt.

FORCE MEAT.

Fry together two ounces of sweet drippings or butter, half an ounce of chopped parsley, and about four ounces of chopped onion ; season with one level tablespoonful each of powdered sage, thyme and salt, and a level teaspoonful of pepper. Soak half a pound of dry bread in tepid water for five minutes, then wring it dry in a towel ; add it to the onion and herbs ; stir it until it is scalding hot, add the fried liver, the yolks of two eggs, and half a pint of boiling milk or water, and use as a dressing for poultry or pork.

PORK SPARE-RIB.

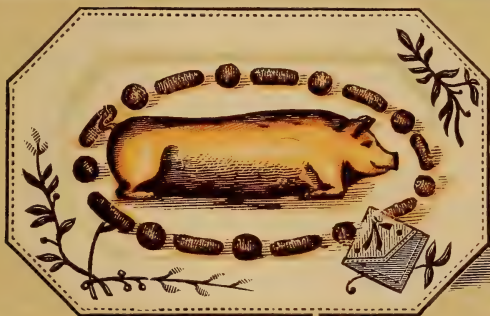
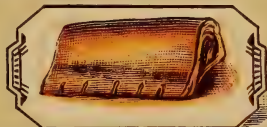
Joint it nicely before roasting, and crack the ribs across. Take care not to have the fire too hot. It should be basted with a little butter and flour, and sprinkled with fine sage. It takes from two to three hours to cook, as pork should never be underdone. Apple sauce, mashed potatoes and greens are proper accompaniments.

SALT PORK FRIED IN BATTER.

Have ready some freshened slices of salt pork. Take four eggs, three heaping tablespoonfuls of flour and a cup of milk, a little salt ; beat well together and turn over the meat in a frying pan and cook all to a nice brown.

BOILED PIG'S FEET.

Take the fore feet, cut off the hock, clean and scrape them well ; place two feet together and roll them up tightly in common muslin ; tie or sew them so they will keep in perfect shape, and boil them seven



4. ROAST LOIN OF PORK.
5. BOILED TONGUE.

1. ROAST LEG OF PORK.
2. ROAST PIG.
3. BAKED HAM.

6. ROAST SPARE RIB.
7. BOILED PIG'S FEET.

hours on a moderate fire—they will then be very soft; lift them out carefully and let them cool off; then remove the muslin and you will find them like jelly. Serve with vinegar or split them and roll in bread crumbs or cracker dust, and fry or broil them. Serve with a little tart sauce.

PIG'S FOOT CHEESE.

Boil the hocks and feet of equal quantity loose in a pot till the meat will fall freely from the bones; season well with pepper and salt; put into a pan while hot and press it; cut in slices and serve with vinegar or Worcester sauce. Both of the above are great delicacies if properly cooked.

POTTED HEAD.

Take the half of a bullock's head and clean it; soak it in warm water; also a cow heel; let them stay in the water three hours, then boil them until tender. When done cut them in small pieces and lay them aside; then strain the liquor in which they have been boiled; let stand until cold, so that the fat may be easily skimmed off; put the whole into a saucepan; boil for half an hour; season with pepper and salt to taste. Pour it into a mold, or whatever dish is convenient; put it in a cool place. When cold it will form a jelly, and is ready for use.

POTTED BEEF.

Take four pounds of good lean beef; cut it up well and pour over it a dessertspoonful of saltpetre, a tablespoonful of salt and a tablespoonful of sugar. Let this pickle remain on the meat for twenty-four hours. Now put the meat in a jar, cover the top with suet off the meat, cover it closely, and put it in the oven to bake for three or more hours; pour off the gravy, which may serve for many purposes; take the meat and pound it well in a mortar; then add three-quarters of a pound of fresh butter, a little cayenne or other pepper (not too much); taste and see if there is sufficient salt. Wait until it is quite cold before pressing it into pots. Cover it over with melted suet.

ENGLISH PICKLE FOR TONGUE.

For two tongues, make a brine of two ounces of saltpetre, half pound of brown sugar, one pint of barrel salt, one teacup of molasses, water enough to cover them. Let them stand in a crock, well kept under the brine, for ten days. When ready to use, boil two or three hours; skin and eat cold. This brine can be used as long as it keeps sweet, and is good to keep hams or dried beef in.

BOILED TONGUE.

Soak for two hours and run a skewer through the root of the tongues : tie a string round the point of the skewer and fasten it at the other end, to give the tongue the form of an arch. Boil for about three hours ; when done immerse in cold water and pull off the outer skin. Truss the tongue afresh, in the form of an arch, put it to press, sideways, between two dishes with a weight on the top, and when cold trim it smooth ; or with a small, sharp knife carve the surface so as to represent leaves. If hot serve with spinach ; if cold garnish with veal jellies.

PICKLED TONGUE.

The remains of pickled tongues are very nice intermixed and placed in a pan and pressed, when they will turn out resembling collared meat, A little thick jelly may be poured into the pan with them. Slices of cold tongue may be warmed into any kind of savory sauce and laid in a pile in the center of a dish, the sauce being poured over them.

TO BOIL PICKLED BEEF.

Put on the fire in cold water ; let it simmer slowly, allowing fifteen minutes for every pound ; do not let it boil ; keep skimming or it will look dirty ; if it is left in the pot until the water is cold it will be much more tender.

RESTAURANT SNAPPER.

Put the snapper in boiling water about one minute ; then lift out, take the skin and shell off and clean perfectly ; then put in a pot with water sufficient to cover and boil until tender—salted, of course, to suit the taste ; take out the snapper and leave the liquor on to boil. Mix one tablespoonful of butter and two of flour until smooth, season with mace, cayenne pepper and salt, put in the pot and let it come to a boil, put in the snapper and leave for a few minutes ; add more or less flour, as you like it thick or thin, and some prefer a little wine.

SPICED BEEF.

For ten or twelve pounds of beef take one tablespoonful of allspice, six cloves, a piece of mace ; pound in a mortar, add a large spoonful of brown sugar ; rub well into the beef ; then rub with saltpetre and salt ; turn and rub daily for ten days ; then boil six hours.

FRIED SWEETBREADS.

Wash very carefully and dry with a linen cloth. Lard, with narrow strips of fat salt pork set closely together. Lay the sweetbreads in a clean, hot frying-pan, which has been well buttered, and cook to a fine brown, turning frequently until the pork is crisp.

SWEETBREADS BROILED.

Parboil, rub them well with butter, and broil on a clean gridiron; turn frequently, and now and then roll over on a plate containing some hot melted butter. This will prevent them from getting too dry and hard. Season to taste and serve very hot.

SWEETBREADS ROASTED.

Parboil and put into cold water for fifteen minutes; change to more cold water for five minutes longer; wipe perfectly dry, lay them in a dripping-pan and roast, basting with butter and water until they begin to brown; then withdraw them for an instant, roll in beaten egg, then in cracker crumbs, and return to the fire for ten minutes longer, basting meanwhile twice with melted butter. Keep hot in a dish while you add to the dripping half a cup of hot water, some chopped parsley, a teaspoonful of browned flour and the juice of half a lemon. Pour over the sweetbreads and serve at once.

SEA PIE.

Make a thick pudding crust; line a dish with it; put a layer of sliced onions at the bottom, then a layer of salt beef, cut in slices, with a fair proportion of fat; next, a layer of sliced potatoes; then a layer of pork and another of onions; strew pepper over all; cover with the crust and tie down tightly with a cloth, previously dipped in boiling water and floured. Boil for two hours and serve in the dish.

SAUSAGES.

Sausages are not good unless they are fresh. Put a bit of butter or dripping into a frying-pan; before it gets hot put in the sausage; shake the pan and keep turning them over (be careful not to break or prick them in so doing); fry them over a slow fire till they are nicely browned on all sides; when they are done lay them on a wire sieve and place them before the fire a couple of minutes to drain the fat from them. The secret of frying them is to let them get hot very gradually, then they will not burst, unless they are not stale.

VEAL BALLS.

Three and one-half pounds chopped meat, one tablespoonful of salt, one teaspoonful of pepper, one-half nutmeg, five small crackers rolled fine, three eggs; work well together to make it adhere; if the veal is lean, add a small lump of butter and one teaspoonful of cream; form the veal into a large ball and spot over thickly with butter; then strew over it the powdered crackers (a small portion of which should be mixed

with the other ingredients); place it in the oven and cook slowly for two hours; from time to time add a little water, that there may be gravy.

VEAL CUTLETS.

Slice cutlets of veal, of equal size, with as many slices of corned ham, previously cooked; flatten the cutlets with a hatchet; dip in beaten egg, then in cracker-dust, mixed with pepper and salt and minced parsley, if you like; fry in drippings; drain and lay upon a dish, with alternate slices of the ham, broiled, and spread with a dressing of butter and a little French mustard.

VEAL CUTLETS BREADED.

Beat up an egg and dip your cutlets into it, then into fine bread crumbs and fry in hot lard, until thoroughly done. Take them up and make a nice brown gravy and pour over them. Garnish with parsley or horseradish, and serve very hot. The gravy is always richer and better if made with cream or milk than with water.

VEAL CAKES.

Three-fourths of a pound of lean veal, half pound of sweet salt pork, half lean, half fat; chop both fine, season with a little chopped onion or herbs. Mix together with a dust of flour; season to taste and form into cakes and fry. Very nice.

VEAL CURRY.

Cut part of a breast of veal into pieces about three inches long and two wide; fry them in butter to a light brown, with an onion chopped fine; while hot rub them over well with two tablespoonfuls of curry powder; put into a stewpan and add some good veal broth, pepper, salt and an ounce of butter, and stew very slowly until the meat is tender. If you wish it acid, lemon juice or the liquor of Indian pickles may be used. Fish, trout and all kinds of flesh are occasionally made into curries.

VEAL HASH.

Chop very fine, add a lump of butter as large as a walnut, salt and pepper to your taste, a cup of cream or good milk; dust in flour enough to thicken the gravy sufficiently, and pour hot over some nicely toasted and buttered bread. An excellent breakfast dish.

VEAL LOAF.

Three pounds raw veal, one-fourth pound raw salt pork, both chopped fine; three Boston crackers rolled fine, or bread crumbs; three eggs.

Season highly with pepper, sage and salt; mix all well together and pack hard in a deep tin pan, cover with bits of butter and sprinkle fine cracker crumbs over the top; cover with another tin. Bake nearly two hours; uncover and brown the top. It is very nice cold, cut in thin slices. Some prefer beef in place of veal.

MINCED VEAL.

Cut cold veal as fine as possible, but do not chop it; add to it a very little lemon-peel shred, nutmeg, some salt, and four or five spoonfuls of either a little weak broth, milk or water; simmer these gently with the meat, but take care not to let it boil; add a bit of butter rubbed in flour; put pieces of bread, cut thin and toasted, cut in three-cornered shape, round the dish. Fried crumbs of bread lightly strewed over, or served in little heaps on the meat, are an improvement to the looks and flavor; a little shred of shallot may occasionally be added.

VEAL PIGEON.

Spread a thin veal cutlet with a dressing of bread crumbs, moistened with a little grease or melted butter, and seasoned lightly with salt, pepper and summer savory; roll the cutlet up, tie it with a fine cord; bake till done, basting thoroughly, when it is cold, remove the cord and cut into slices.

VEAL SAUSAGES.

Chop half a pound of lean veal and fat bacon very fine; add sage, salt, pepper and allspice to taste; beat well, roll into balls, flatten and fry them.

VEAL SCOLLOPS.

Cut veal from the leg or other lean part into pieces the size of an oyster. Have a seasoning of pepper, salt and a little mace mixed; rub some over each piece; dip in egg, then in cracker crumbs, and fry as you do oysters.

STUFFED VEAL.

Get a piece of veal from the breast; have your butcher chop it open to allow of filling; put into a saucepan some lard, a handful of shallots cut up fine, and some stale bread previously soaked in water and squeezed as free of it as possible; season with salt and pepper; keep it on the fire a little while, and stir to prevent burning. When you remove the saucepan from the stove break into the dressing two eggs and mix all well together; then fill the roast and put it in the oven. Baste frequently to keep juicy.

VEAL PATTIE.

Take a knuckle of veal and cover with water; boil two hours. Take out the meat, chop coarsely, strain the liquor; season with salt, pepper and sage; pour over the meat, and let it cool in a jelly mold.

VENISON STEAKS.

Cut them from the neck, season with pepper and salt; heat the grid-iron hot and grease the bars before laying the steak on; broil them well; turn once, taking care to save as much gravy as possible. Serve hot with currant jelly on each piece.

VENISON HAM.

Trim the ham nicely and lard with thin slices of bacon, then soak five or six hours in the following pickle: One-half cup of olive oil, salt, spices, thyme, one onion cut in slices and one or two glasses of wine (red), turning it occasionally, then take out and roast before a bright fire, basting it with its pickle. It will take from one to two hours to cook.

MEAT AND FISH PIES.

CHICKEN PIE.

Cut up the chicken, parboil it, season it in the pot, take up the meat, put in a flour thickening, and scald the gravy; make the crust of sour milk made sweet with soda; put in a piece of butter or lard the size of an egg; cream is preferable to the sour milk, if you have it. Take a large tin pan, line it with the crust, put in the meat, and pour in the gravy from the pot; make it nearly full, cover it over the crust, and leave the vent; bake it in a moderate oven two hours, or two and a half.

GAME PIE.

To be eaten cold: Bone partridges, ducks or other game; stuff with forcemeat; allow one peeled raw truffle to each small bird, two or more to ducks, etc. Prepare the crust, place a few slices of veal and a thick layer of forcemeat on the bottom, lay in the game, cover with thin slices of bacon, and put on upper crust. Bake four hours. Stew the giblets with some ham, the bones, some shallots, a little mace, thyme and parsley, in two quarts of stock until reduced to one pint; strain and pour into the pie when cold. Let it stand twenty-four hours before cutting. It will keep weeks after cutting, if the fat is not disturbed.

HAM PIE.

Pick the ham into small fine pieces, boil a cup of rice, beat up two eggs and stir in with the ham and rice; season with pepper, salt and onions, put into a deep pan, with crust, and bake.

MEAT PIE.

Take all the odds and bits of meat left from each meal—the more kinds the better, chop fine, line a deep dish with rich crust, a layer of meat with a sprinkle of salt and pepper, a few pieces of butter and a little flour; when filled turn in one small cup of water; cover with a thick crust and bake two hours.

CHOPPED MEAT PIE.

This can be made of uncooked mutton or veal. Cut off two pounds from the leg and chop it finely, freeing it first from fat and skin, and adding a slice or two of raw bacon or nice salt pork, also minced; season well with pepper and salt, and put in a saucepan with a teacup of gravy and six ounces of butter; cut up very small three young lettuces, add a quart of young peas and one onion chopped fine. Stir all these ingredients over a gentle fire until quite hot, then place the saucepan, closely covered, at the side of the fire and let it stew gently for three hours. Many persons like it served within a wall of well-cooked rice.

MUTTON PIE.

Two pounds of the neck or loin of mutton, weighed after being boned; two kidneys, pepper and salt to taste; two teacups of gravy or water; two tablespoonfuls of minced parsley; when liked, a little minced onion; puff crust. Bone the mutton and cut the meat into steaks all of the same thickness, leaving but very little fat; cut up the kidneys, arrange them with the meat neatly in a pie dish; sprinkle over the minced parsley and a seasoning of pepper and salt; pour in the gravy and cover with a good puff crust. Bake for an hour and a half, or rather longer should the pie be very large, and let the oven be rather brisk.

OYSTER PIE.

One can of oysters, liquor and all, put in the bottom of a pan—a small shallow milk pan is best. Put a strong teacup in the middle of the pan, bottom upward; season the oysters with salt, pepper and small lumps of butter; pour in two or three spoonfuls of hot water; take from four to six hard-boiled eggs and slice them over the oysters; make a short crust, as for biscuit; roll about an inch thick and put over the top of the oysters; cut a small slit over the top of the cup not large

enough to let the cup through, and bake till the crust is done. There is no bottom crust.

SALMON PIE.

Take a can of Oregon salmon; empty it carefully from the can so as not to break it; prepare a crust in a high dish beforehand; take a spoonful of flour, half as much butter, and as much ground mace as will go on a penknife, a tablespoonful of salt, and work it well together; thin it with some of the liquor from the fish, add some chopped parsley to it, with a few peppercorns; stew the sauce, stirring it so that it shall be smooth; when the sauce is done put on the fish; pour the whole carefully into the crust; bake for ten minutes until it is hot enough, and serve. Sufficient for four or five people.

STEAK OR KIDNEY PIE.

If kidney, split and soak it, and season that or the meat. Make a paste with suet, flour and milk; roll, and line a basin with it; put the kidney or steaks in—both may be used—cover with paste, and pinch round the edge; cover with a cloth and boil a considerable time; if the pudding is large boil three hours. Make some gravy with bones or gristle. After taking to the table, cut out a small piece of the crust and pour in the gravy.

VEAL PIE.

Take two pounds of veal, one half-pound of bacon, cut into small pieces, boil in a little water until nearly tender. Now roll the crust (sour milk crust is good); lay a deep pie dish on the crust, and cut the size of the dish; put the crust all round the dish, but do not put any at the bottom; place a teacup in the middle and place the meat in layers; beat a raw egg up with a little flour in the gravy; add pepper, salt and a little catsup; pour half of this over the meat, save the other to add after the pile is baked; put the crust over the pie, wet the paste at the edge so that the gravy may not escape; bake a good brown; when the crust is done the pie is baked.

PASTRY.

PUFF PASTE, PIES AND TARTLETS.

Use the best of fresh lard for pastry, or the crust will be bitter, tough, and anything but flaky. The best way to secure good lard is to take the leaf and try out the lard, and then you are sure of having the genuine article. Keep a board or marble slab purposely for pastry, and

see that it is never used for any other purpose except to mold bread or pastry upon. A good way to avoid wasting flour each time you use your kneading board is to brush it carefully off the board into a small sieve; sift out the flour, it will be good to use again.

An economical pie crust is made by allowing one cup of flour and a large spoonful of lard to each covered pie of ordinary size. Sift the flour and take out a handful for rolling out; add a pinch of salt for each pie; put your lard into the flour in lumps as large as an almond, but do not rub, as every lump will make it flaky; work in as much cold water as will make a dough just soft enough to roll easily; handle as little as possible to form an oblong roll of dough, and cut into as many slices as you need tops and bottoms; lay the cut side on the board and roll just large enough to cover your platter neatly; roll top crust very thin and bake well in a quick oven, and you will surely have good pie crust, even in warm weather. For meat pies use less shortening and put in a little yeast powder; roll top crust of meat pies half an inch thick, and line sides only of the pan.

The real puff paste for tarts or pies is made in this way: Before beginning operations, select the coolest possible place in which to work, use a marble slab, if possible, when rolling out the paste for pies, and work quickly, handling as little as possible. To a pound of flour a pound of butter is generally supposed necessary, but a half a pound of shortening to a pound of flour is quite as good, and much more healthful. Again, if considered necessary, the shortening may be half lard or good dripping, and the other half only butter, with half teaspoonful of salt added. Mix half the butter (or other shortening), with the flour as finely as possible, till it is no coarser than oatmeal; wet it up with iced water until about the consistency of the butter to be used; then roll out smooth, spread with some of the remaining butter, sprinkle with flour and fold three times and set away on ice, or if in winter, in a cold but not freezing place, for fifteen minutes. Repeat this process three times, then line a pie-pan with a lower crust, brown it lightly in the oven before putting in the fruit or custard, then add the top crust and bake in a moderately quick oven.

All crust will be more flaky if laid on ice a short time before using. Lard for pastry may be used as hard as it can be cut with a knife, and it will be better than if left stand to warm. It needs only to be cut through the flour, *not* rubbed.

Pie crust without lard can be made by taking rich buttermilk, soda, and a little salt, and mixing just as soft as it can be mixed and hold together; have plenty of flour on the molding board and rolling-pin; then make and bake as other pies, or rather in a slow oven, and when the pie is taken from the oven do not cover it up. In this way a dyspeptic can indulge in the luxury of a pie.

Pot-pie crusts with baking powder are made in this wise: Take one quart of flour, three teaspoonfuls of baking powder, a piece of butter as large as a hen's egg, well rubbed in the flour; mix just hard enough to handle; use either sweet milk or water to mix with; then, twenty minutes before you take up your dinner, pull your dough in pieces about as large as two hen's eggs and put in your kettle; cover and keep boiling briskly. Use buttermilk or sour milk for pot-pie crust when it can be procured. These are the proper proportions: One quart of flour, a little piece of butter rubbed in the flour, salt and a teaspoonful of saleratus or soda dissolved in enough sour milk to make a dough just hard enough to handle; then, as in the other kind, pull in pieces and put in your pie. Allow twenty minutes to cook. Do not raise the cover of your kettle more than once while it is cooking. When making the crust for a pot-pie there is danger, as every cook knows, of the crust falling when it is cooked in the kettle with the meat or chicken. If instead of doing this you put the crust on a plate and steam it for three-quarters of an hour, it will not be heavy. Be sure to have plenty of water in the kettle, so that you will not have to take the steamer off in order to put more in. Make the crust just as you do baking powder biscuit. When the meat is cooked and the gravy made, drop the crust into the gravy and leave it there a minute or two.

In warm weather, if the crust can not be used immediately after making, put in the ice-box until ready to use, and roll always with a well-floured rolling-pin. To prevent the juice from soaking into the under-crust, beat an egg well and with a soft cloth rub the crust before filling the pies. In the upper crust make air-holes, or the crust will break. These are best made with the point of the spoon or with a pastry-cutter, and may be drawn a little apart when placed over the pie. Use tin pie-plates, as the crust does not bake well in earthen ones, and do not fill with fruit until ready to place in the oven. When using juicy fruit, such as currants, gooseberries, sprinkle a little corn starch and sugar over the fruit after it is in the pie, and immediately put on the top crust and bake. Just before putting on the upper crust wet the rim of the lower, with water, and press the two crusts firmly together; this will prevent the pie bursting. Bake pies in a moderate oven, having the most heat at the bottom, or the lower crust will be clammy and raw. Remove fruit pies immediately from the tins, or the crust will become wet and ruin the pie.

A superior paste for mince pies or tarts is made by rubbing into a quart of the best flour one-third of a pound of sweet lard. Chop it in with a broad knife; wet up with ice-water; roll out very thin and cover with dabs of butter, also of the best; fold into a tight roll; flatten with a few strokes of the rolling-pin, and roll out into a sheet as thin as the first; baste again with the butter; roll up and

out into a third sheet hardly thicker than drawing paper; a third time dot with butter and fold up closely. Having used as much butter for this purpose as you have lard, set aside your roll for an hour on ice, or in a very cold place; then roll out, line your pie-plates with the paste, fill with mince meat, put strips across them in squares or triangles, and bake in a steady but not dull heat.

Sweetened tart paste is very nice for tartlets, and is much used for the delicate tarts, as lemon or orange. For these, use one pound each of loaf sugar, flour and butter; mix thoroughly, then beat well with the rolling-pin (without rolling), for half an hour, folding it up and beating it out again; then roll out the pieces in any shape you wish for the tarts. In rolling the crust use the rolling-pin as lightly as possible, and take care that the pressure is even. For fruit tarts the crust is baked with the fruit in them, but for jelly the crusts are baked first and then filled with the jelly.

PIES AND TARTLETS.

APPLE PIE.

Take two good-sized apples, stew them and sweeten; grate in the rind of one lemon, and stir together with the yolk of one egg. Put a paste in the bottom only, and bake till done. Then take the white of the egg and beat it up with sugar; put on top and put back in oven a few minutes.

APPLE CUSTARD PIE.

Scald the milk and let it cool. Grate some sweet apples. Take two-thirds of a cup of powdered sugar, four well-beaten eggs, one cup of milk, one-fourth of a nutmeg. Line an earthen pie-dish with a rich crust and let it bake. Then fill with the custard and let it bake for half an hour. To be eaten cold.

APPLE POT PIE.

Take good cooking apples, pare and core, slice, but not too thin; take a deep dish, place a cup in the middle, place the apples in layers, with sugar and a few cloves, until your dish is full; pour in a little water; cover with puff paste rolled to medium thickness.

GREEN APPLE PIE.

Pare, quarter, core and stew nice tart apples in water enough to prevent them from burning. When tender, sweeten very sweet with white sugar; fill the pie plate, which has been lined and edged with puff paste; grate in a little nutmeg, cover and bake forty-five minutes.

When the paste is rolled one-quarter of an inch thick the pies should be baked one hour.

BOILED CIDER PIE.

Take four tablespoonfuls of boiled cider, three tablespoonfuls each of sugar and water, two tablespoonfuls of flour and one egg; beat all together. Bake in a deep plate and with upper and under crusts.

BLACKBERRY PIE.

Fill the dish not quite even full and add four tablespoonfuls of sugar to each pie. Sprinkle a little flour on top, then put on the top crust and press around the edge.

CHERRY PIE.

Remove the stems and stones, cover the tin with rich crust; fill with cherries and add a cup of sugar, tablespoonful flour and a little butter; add top crust.

CHOCOLATE PIE.

Cup of butter, two of sugar, one of milk, four of flour, a spoonful of cream of tartar, half a spoonful of salaratus, four eggs and a nutmeg. Beat the butter light, then add the sugar gradually, beating until it is a cream, and then add the eggs and milk; mix and stir in the flour, in which the salaratus and cream of tartar have been mixed; bake fifty minutes. To make the filling, use one square of chocolate, cup of sugar, yolks of two eggs, third of a cup of boiling milk; mix the scraped chocolate and sugar together, and then add, slowly, the milk and eggs, simmering about ten minutes. This must be perfectly cold before using.

ELDERBERRY PIE.

Use the clear berries for a pie, and make the same as any berry pie; season with sugar, a little flour and butter, and always flavor with nutmeg. They are used both dried and canned, with other fruit, such as currants, cherries and grapes in making pies, or a little vinegar, if one hasn't the other fruits and does not like the clear elderberries.

FRUIT PIES.

Take a deep dish, and line with pastry, as for pie; invert a cup in the dish, and fill in your fruit; season, etc., as for any pie, and put in plenty of water; put on an upper crust, and bake as usual. When served, lay off the crust, lift out the cup, and you will have plenty of nice rich juice, which the cup has kept for you. Grease the top of the cup. The bottom crust may be baked first if the fruit cooks quickly.

GOOSEBERRY PIE.

Take green or ripe gooseberries. Put into a tin or porcelain saucepan with enough water to prevent burning, and stew slowly until they break, stirring often. Sweeten abundantly and set by to cool. When cold, pour into a pie dish lined with puff paste, cover with a top crust and bake in a good oven. Eat cold but fresh, with powdered sugar sifted over the top.

JELLY PIE.

Yolks of four eggs, one cup sugar, one-half cup butter, one cup of fruit of any kind or preserves, or jelly and fruit is very nicely mixed. Bake in pastry, make a meringue of the whites, spread over after the pies are done and set back in the oven to brown. This makes two pies.

MINCE MEAT.

Make the mince as long as possible before using it, and keep in a stone jar with a tight cover and a bladder tied over the top. Take two pounds lean fresh beef, boiled, and when cold, chopped fine; one pound beef suet, powdered; five pounds of apples, pared, cored and chopped; two pounds of raisins, seeded and chopped; one pound Sultana raisins, washed and picked over; two pounds of currants, washed and carefully picked over; three-quarters of a pound of citron, cut up fine; two tablespoonfuls of cinnamon; one powdered nutmeg; two tablespoonfuls of mace; one tablespoonful of cloves, and the same each of allspice and fine salt; two and a half pounds of brown sugar; one quart of boiled cider, and one pint of pickled blackberries. Bake the pies one day before using, and then warm them slightly before serving.

ENGLISH MINCE MEAT.

Of scraped beef or tongue (cooked, and free from skin and strings), weigh two pounds, four pounds of suet, picked and chopped; then dry six pounds of currants, rub them in a cloth first, to clean them, raisins, stoned and chopped, two pounds, three pounds of apples, the peel and juice of two lemons, one nutmeg, quarter of an ounce of cloves, ditto mace, ditto pimento, in finest powder, and one wineglass of brandy and one of wine; put the whole into a deep jar, and keep covered, in a dry, cool place. Half the quantity is enough, unless for a very large family. Have citron, orange and lemon peel ready, and put some of each in the pies when made. English mince pies are made in tin patty pans.

IMPERIAL MINCE MEAT.

Chop fine two pounds of lean, tender beef, cold, boiled or baked; remove all skin and gristle. Mince fine half a pound of suet, one pound

of raisins, seeded, one pound of dried currants, washed and picked, half a pound of citron, sliced thin, one pound of clean, moist brown sugar, the juice of six lemons, the rinds grated (throw away the pulp), two grated nutmegs, one ounce of salt, one ounce of ground ginger, half an ounce of allspice, cloves and cinnamon, each; mix the meat, fruit and spices well; pour upon the sugar a pint of wine and half a pint of brandy; add the fruit to the meat; pour over the wine and brandy; when it is well mixed pack it in small jars in a cool place.

When ready to make the pies line the pie plates with a good crust; add to a pint of the mixture a pint of tart apples, chopped, and a wine-glass of rose water; fill the crust half full; lay over bits of butter; put in enough meat to nearly fill the plate; cover with puff paste; cut a slit in the middle and bake. These keep well. Warm them before using.

MOCK MINCE MEAT.

Of the best apples, six pounds, pared, cored and minced; of fresh suet and raisins, stoned, each three pounds, likewise minced; to these add of mace and cinnamon one-quarter ounce of each, eight cloves in finest powder, three pounds of finest powdered sugar, juice of two lemons, half a pint of port wine, rinds of four lemons. Boiled cider is good to give flavor to mince pies in place of liquor.

SPRING MINCE PIES.

A cup and a half of chopped raisins, one cup of sugar, one cup of molasses, one cup of warm water, half a cup of vinegar or good boiled cider, two well beaten eggs, five crackers, pounded fine; stir all together and season with spices as other mince pies; bake with rich crust. For the top crust, roll thin, cut in narrow strips, and twist and lay across.

ORANGE PIE.

Cream, one ounce butter and stir in the grated yellow rind of two oranges, the juice and soft pulp of three oranges and half pint of sugar, four and one-half even tablespoonfuls of pounded and sifted crackers, four well-beaten eggs and one-half pint of rich milk or cream; mix well and bake in deep plates lined with paste. To make it still richer, use half pound sugar, quarter pound butter, six eggs (the whites beaten separately to a stiff froth), the grated rind and juice of two large oranges and one pint cream. These can be baked in any pie-plate without an upper crust.

PEACH MERINGUE.

Stew and sweeten ripe, juicy peaches after paring and slicing them; mash smooth and season with nutmeg and stewed lemon peel. Fill

the crust and bake until just done ; spread when cold with meringue flavored with vanilla or rose-water. Eat cold.

PEACH POT-PIE.

Line a deep dish with cream crust ; pare nice ripe peaches, leaving them whole, and fill the dish. Then take a pint of cream and three tablespoonfuls of sugar, and stir well together ; pour this over the peaches ; dredge on a little flour ; put on a top crust and pinch down well to keep the juice from escaping. Bake thoroughly, that the peaches may be well cooked.

PAN PIE.

Line a deep tin with pie-crust ; fill with the best tart apples ; cut thin slices of pork and lay over the top ; sweeten with half brown sugar and the best molasses ; a little salt and a sprinkle of allspice ; bake three hours in a slow oven.

PEACH COBBLERS.

Take a quart and a half of flour, pinch of salt, cup of lard, cold water sufficient to wet the dough (but not soft ; pare the peaches, but not stone them, line the pudding pan in bottom and sides with the crust, place a layer of peaches, butter size of a walnut, plenty of sugar, dredge a little flour, then place a thin layer of crust over that, a layer of fruit, sugar, butter and flour as before, and a tolerable thick crust for the top, make an opening in center and pour nearly a pint of cold water in. Bake from two to three hours.

PINEAPPLE PIE.

One can of pineapple, cut fine ; two cups of sugar ; two cups of sweet milk, four eggs and one tablespoonful of butter. Beat the eggs a few minutes, stir in the butter, sugar and milk, add the pineapple and juice lastly, and bake immediately in a moderate oven, in a rich paste. This quantity is sufficient for two pies.

SWEET POTATO PIE.

To one pound of potatoes, baked and rubbed through a sieve, add a half pound of butter, three-quarters of a pound of sugar, one pint of milk and six eggs ; flavor with nutmeg or cinnamon and beat the whole together thoroughly. Bake with one crust. This will make three pies.

SOUTHERN SWEET POTATO PIE.

One pound each of sweet potatoes, boiled and mashed, eggs and white sugar ; sufficient sweet cream or milk to make it a thin batter the consistence of pound cake ; flavor with nutmeg and cinnamon ; extract

of lemon or pineapple may be added. Bake in a light puff paste without a top. Beat the eggs separately as for pound cake.

Puff paste for above: In a pound and a quarter of sifted flour rub with the hand half a pound of fresh butter; mix with half a pint of spring (pure) water; knead well and set it aside for a quarter of an hour, or while you are preparing the potatoes: then roll out thin, spread it with butter, sprinkle flour over it, double in folds and roll again; repeat this three or four times and let it set an hour in a cold place. This paste, made of salt butter, with the addition of three eggs beaten together, makes a delicious paste for meat or savory pies.

SWEET PRUNE PIES.

Take a pound of prunes and soak them over night, so that the stones will slip out easily; stew in water with as many raisins as desired, and sweeten; use less water than for sauce; when both are soft grate in the rind of two lemons and fill the pie, allowing two crusts.

TART PRUNE PIES.

Two cups French prunes steeped in water over night, one cup sugar, one teaspoonful extract lemon, two tablespoonfuls boiled cider, one-third cup water; wet the edges of the paste with milk; bake twenty-five minutes in rather hot oven.

PUMPKIN PIE.

Halve the pumpkin; take out the seeds; rinse the pumpkin and cut it into small strips; stew them over a moderate fire, in just sufficient water to prevent their burning to the bottom of the pot. When stewed soft, turn off the water and let the pumpkin steam over a slow fire for fifteen or twenty minutes, taking care that it does not burn. Take it from the fire and strain it, when cold, through a sieve. If you wish to have pies very rich, add to a quart of the stewed pumpkin two quarts of milk and twelve eggs. If you like them plain, add to a quart of the pumpkin one quart of milk and three eggs. The thicker the pies are of the pumpkin the less will be the number of eggs required for them. One egg, with a tablespoonful of flour, will answer for a quart of the pumpkin—if very little milk is used. Sweeten the pumpkin with sugar and very little molasses; the sugar and eggs should be beaten together. Ginger, grated lemon rind or nutmeg is good spice for the pies. Pumpkin requires a very hot oven.

RAISIN PIE.

One cup of raisins, chopped fine, one cup of sugar, two eggs, one cup of vinegar, one cup of syrup, one cup of water, one-half cup of flour,

one teaspoonful of cloves, the same of cinnamon and soda, butter size of an egg; two crusts.

RAISIN TURNOVERS.

One-fourth pound of raisins stoned and chopped, one cracker, rolled fine, one egg, juice and grated rind of lemon and nearly a cup of sugar. If used for pie use top crust.

SQUASH PIES.

Cut the squash in pieces and steam or boil until thoroughly done. Then remove from the shell and mash fine. To one quart of stewed and sifted squash add one quart of milk, three eggs, one cup of sugar, and a teaspoonful of salt; spice to taste.

GREEN TOMATO PIE.

Line a tin with puff paste and thinly sliced tomatoes, good handful of sugar, a little citric acid, and sprinkle well with flour; cover with top crust and bake in a hot oven.

TARTLETS.

Fill some deep tart tins with good paste and fill with canned or preserved plums or currants; sprinkle thickly with sugar and bake.

TART SHELLS.

Roll out thin a nice puff paste, cut out with a glass or biscuit cutter, then with a smaller dish cut out the center, lay this ring on a large one, wet both edges with a little water and bake immediately, or shells may be made by lining patty pans with paste. If the paste is light, the shells will be fine, and may be used either for tarts or oysters.

APPLE TARTS.

Stew and strain tart apples; add cinnamon, rose water, boiled cider and sugar to taste; lay this in the above paste; squeeze thereon orange juice. Raspberry, currant and plum tarts may be made of the preserves. Lay bars of paste across the top of the dish.

BANANA AND APPLE TART.

Make crust of fine flour and fresh butter. Line dishes with crust; slice apples fine and put in dish with three or four bananas sliced, adding sugar and a little syrup. Cover crust over fruit; brush a little melted butter over top, strew white sugar on and bake twenty minutes or more, as required.

JELLY TARTLETS.

Make the paste the same as for pies; line small pattypanns, pricking the paste in the bottom to keep it from puffing too high; bake in a quick oven and fill with jelly or jam.

LEMON TARTS.

Gate two whole lemons, add two cups sugar, three well beaten eggs, piece of butter half the size of an egg. Mix the ingredients thoroughly and place over the fire, stirring till it boils up, and then set away to cool. This will keep all winter and can be used for tarts anytime by making nice crust.

NUT TART.

Take four ounces almonds and four ounces walnuts; pound with a little water and stirr to foam with one-half pound sugar, two whole and ten yolks of eggs. Add the beaten whites of five eggs and one and one-half ounces flour. Cook and fill with the following: eight ounces walnut kernels, scraped into milk, sweetened with sugar and stirred with cream.

PINE APPLE TART.

Take one pineapple, pare and carefully remove all specks; measure and take the same quantity in sugar and half the quantity in butter, one cup of cream, five eggs; stir butter and sugar to a cream and add it to the pineapple, previously grated; then add the eggs, well beaten, and the cream. Line the tins with a good crust and bake to a light brown in a moderate oven.

SAND TARTS.

Half pound of butter, one pound of sugar; two eggs; flour enough to roll thin; cut in squares; beat white of an egg stiff, spread on each cake with a feather; dust cinnamon on top; also small pieces of blanched almonds on top; bake quick.

STRAWBERRY TARTS.

Two eggs, one and a half tablespoonfuls sugar, small piece butter size of a partridge egg; beat well together; add one cup sweet milk; roll paste thin; place in pattypanns or pie dish; after pouring in the above mixture strew into it one layer of nice berries; bake until the eggs are cooked, and you have a delicious tart. No flavoring is needed except the berries.

VINEGAR PIES.

One and a half cups good vinegar, one cup of water, lump of butter size of an egg, sugar enough to sweeten to the taste; flavor with lemon;

put in stew-pan on stove; take five eggs, beat the yolks with one cup of water and two heaping teaspoonfuls of flour; when the vinegar comes to a boil put in the eggs and flour, stirring till well cooked; have ready crust for four pies, put in the filling and bake; beat the whites with two spoonfuls of white sugar to a froth, spread on the pies when done, and color in the oven.

PUDDINGS.

ALMOND PUDDING.

Take two ounces of bread crumbs, one pint cream, one-half pound pounded almonds, six bitter almonds, the yolks of seven eggs, whites of three, six ounces sugar, four ounces butter, one glass of wine—if liked. Bring the cream to a boiling point, pour it over the bread crumbs and let them stand till nearly cold, then mix in the sweet and bitter almonds, pounded to a paste with a little water, stir to them by degrees the yolks and then the whites of the eggs, sugar and butter; turn the mixture in a porcelain-lined stew-pan and stir it continually over a slow fire until thick, but it must not boil. When nearly cold, add the wine, pour the mixture into a dish lined with puff paste and bake half an hour in a moderate oven.

BAKED APPLE PUDDING.

A loaf of stale bread; steam twenty minutes before dinner; slice, spread with stewed apple, and a little butter strewn with sugar, and brown lightly in a quick oven. Eat with either hard or liquid sauce.

BOILED APPLE PUDDING.

Make a paste with finely chopped suet and twice the amount of flour, a pinch of salt, and a little water. Roll it out thin into a large piece, put this over a well-buttered basin, and push it in so as to line the basin with it; cut it off all round so as to leave enough to fold; roll out the trimmings to a size to cover the top of the basin. Pare, core, and slice a quantity of good sound apples, put them in the basin in layers, scatter sugar between each, and one or two cloves, or chopped lemon peel, or a little grated nutmeg; add a small piece of fresh butter, pack the apples tightly, put on the cover of paste, turn the edges and press them down, tie a floured pudding cloth over it, and put the basin into a saucepan of boiling water; keep it covered with water. Boil from two to three hours, according to size.

BREAD PUDDING.

Butter a baking dish; sprinkle the bottom with raisins; butter a few slices of bread, lay over the raisins (have enough slices to cover the custard); one quart milk and six eggs; beat well together; add two-thirds cup white sugar; pour over bread when done; turn on another dish and cut in slices when cold.

BREAD AND BUTTER PUDDING.

Slice bread, spread with butter, and lay it in a deep dish with currants between each layer; add sliced citron, orange or lemon, if to be very nice; pour over unboiled custard (flavored to your taste) at least two hours before it is to be baked; and dip it over to soak the bread.

BIRD'S NEST PUDDING.

Pare, quarter and core nice tart apples; butter a pie-tin and slice the apples in it; make a batter of one cup cream (sour, and not very rich), one teaspoonful soda, one egg, a little salt, and flour enough to make a stiff batter. Pour this over the apples and bake; when done turn bottom side up and spread thickly with good sweet butter and sugar. To be eaten warm.

CAKE PUDDING.

Take old bits of cake (if two or three kinds all the better), break in small pieces, put them in a pudding dish which has been previously buttered; make a rich custard; pour over the cake; bake or steam. It is made still nicer by adding cocoanut frostings, and setting in the oven till of a light brown.

CHERRY PUDDING.

Make a crust as for ordinary pies, only adding one teaspoonful of baking powder; line with it a deep dish, and fill with the large, red, sour cherries, stoned and well sweetened; shake over them a dust of flour, and roll the top crust thick, as for a meat pie; stew a few more of the cherries so as to have plenty of juice, should the pudding not be moist enough. When it is done make a meringue of the whites of three eggs, beaten with sugar and spread over the top, returning it to the oven for a minute or two, until it is a light brown.

CRISTMAS PLUM PUDDING.

One pound raisins stoned, one pound currants cleaned and dried, one pound of beef suet chopped fine, one pound of bread crumbs (stale are the best), one pound of brown sugar; then cut in small pieces two ounces of lemon, orange and citron, candied peel, half a nutmeg grated, half a teaspoonful of ground ginger, one teaspoonful of mixed spice,

half a saltspoonful of salt, eight eggs. Mix all well together with your hands except the eggs, which must be beaten, yolks and whites separately, whites to a froth with the back of a knife if you have not any egg beater. Now mix your eggs with the other ingredients, it must be quite thick or it will fall apart; if not moist enough add one or two eggs. Half this quantity is enough for a small family. Grease the mold or bowl, fill with the mixture, grease a plate and put over the top wrong side up; dip your pudding cloth into boiling water, dredge it with flour and tie securely. Have a large pot of boiling water ready; plunge your pudding in, moving it about for a minute; always keep the pudding covered with water; keep a kettle boiling near by to replenish with; never let the pot go off the boil, or it will spoil your pudding. Boil six hours the first day, and when you are ready to eat it boil two hours more; before untying the cloth, plunge the pudding into cold water, then your pudding will not stick. Cover it with finely powdered sugar before sending to table, and serve with sauce.

ENGLISH PLUM PUDDING.

One pound raisins (Valencia are best), stoned; one pound raisins, seedless; one pound currants; one pound flour; one pound bread crumbs, fine; one-quarter pound candied citron, shred fine; two teaspoonfuls salt, or more; mixed spice, to taste; eight eggs, well beaten up; mix the whole well together with new milk into as stiff a batter as can be worked, until thoroughly incorporated. The pudding cloth must be strong and the outside rubbed with butter to prevent sticking. Leave a little room for expansion, but tie tight with stout twine. Place a plate in bottom of kettle to avoid burning, and boil not less than seven hours. Serve, with spirit heated and poured over, in a large dish; light with writing paper, and decorate with three or four sprigs of holly with berries on. This dish should be served last at dinner, with lights lowered, until cut up. This pudding will keep for weeks (if not eaten), and is better cold than hot.

OLD-FASHIONED PLUM PUDDING.

A half-pound of bread crumbs, one pound of flour, one pound of chopped suet, one pound of raisins, a half-pound of currants, a quarter-pound of sugar, two ounces of candied citron and lemon-peel mixed, four teaspoonfuls of baking powder, two eggs, a heaping teaspoonful of salt, spice to taste, and three large tablespoonfuls of molasses. Mix the half pound of bread crumbs with milk or water. This makes two ordinary sized puddings. Grease the bowl and put it in; tie a cloth firmly over the top, turning the corners up over the top, securing with a pin and leaving room in the cloth for it to swell; boil

six hours ; set away in a cool place. This will keep some weeks, when it can be reboiled.

CREAM RICE PUDDING.

Wash four ounces of rice through two waters, put it in a baking dish with three ounces of sugar and a teaspoonful of flavoring ; pour in three pints of milk, and put into a moderate oven, to bake one hour and a half, or until it is of a creamy consistency. This is very delicate and wholesome.

CHOCOLATE PUDDING.

Mix one-quarter pound chocolate and three tablespoonfuls flour with one cup of milk, beat smooth, add one-quarter pound fresh butter, melted, and cook all till it loosens from the pot. Add one egg, stir all together, and let it cool. In the meantime mix the yolks of seven eggs with one-quarter pound powdered sugar, adding first the cold dough, then the beaten whites of seven eggs and a little pounded vanilla. Put the whole into a buttered form and let it cook two hours. For the sauce take one-quarter quart cream, one-quarter quart milk ; cook both with one-quarter pound sugar and a little extract of vanilla. Add to the mixture three yolks of eggs to which have been added one teaspoonful corn starch and a little cold milk, and let the whole cook for a few minutes, stirring all the time.

COCOANUT PUDDING.

Take sufficient stale bread to make a pudding the size you require ; pour boiling water over it. After it is soaked well, take a fork and see that no lumps of bread remain ; then add half a cup of grated cocoanut ; make a custard of one quart of milk and four eggs, flour with nutmeg, and sweeten with white sugar ; pour over and bake immediately.

CORN MEAL PUDDING.

Take three pints of milk and seven tablespoonfuls of corn meal. Take half the milk and put in a spider with the meal, and scald, stirring constantly. While still warm, stir in half a cup of butter, one cup sugar and a pinch of salt. Use the remainder of the milk, and four eggs, thoroughly beaten (not separately). Bake slowly three hours. A few raisins are a great improvement.

CORN STARCH MERINGUE.

Four eggs, one quart of milk, three-quarters of a cup of sugar, four teaspoonfuls of corn starch, half a cup of jelly or jam. Heat the milk to boiling and stir in the corn starch, which has previously been dissolved in a little cold water ; boil fifteen minutes, stirring all the time ;

remove from the fire and while still hot add gradually the yolks of the eggs, beaten up with the sugar and flavored with vanilla or lemon; pour this into a pudding-dish, well buttered, and bake fifteen minutes, or until the custard begins to set. Draw to door of the oven and spread quickly and lightly upon it a meringue of the whites, beaten stiff with a half cup of jelly. Bake, covered, for five minutes; then brown slightly. Eat cold, with powdered sugar sifted thickly over the top.

COTTAGE PUDDING.

One cup of sugar, one tablespoonful of butter, two eggs, one cup of sweet milk, three cups of flour, or enough to make a tolerably stiff batter; one-half teaspoonful of soda, one teaspoonful cream of tartar sifted with the flour, one small teaspoonful of salt; cream the butter and sugar, beat in the yolks of the eggs, then the milk and soda, the salt and the beaten whites, alternately with the flour. Bake in a buttered mold, turn out upon a dish, and eat with liquid sauce.

CURD PUDDING.

Pour a quart of boiling milk on a pint and a half of buttermilk; strain and press the curd lightly; then beat well with one ounce of butter, one ounce of sugar, a teacup of bread crumbs and four eggs; bake in cups half an hour.

DELMONICO PUDDING.

One quart of milk, four tablespoonfuls of corn starch, four eggs, nine tablespoonfuls of sugar with flavoring to the taste. Dissolve the corn starch in a little cold milk and add it to the rest of the milk and boil three minutes; beat the yolks of the eggs with six tablespoonfuls of sugar; stir in the milk with the flavoring; beat the whites of the eggs to a stiff froth with the three spoonfuls of sugar and flavoring, and when the pudding is nearly done draw it to the mouth of the oven and spread on the icing and bake to a light brown. To be eaten cold with cream.

DRIED APPLE ROLL.

Take a large cup of dried apples, and with an old pair of scissors clip them up fine; pour boiling water on, and let soak nearly an hour; take a pint of flour, a little soda, dissolved in sour milk, a tablespoonful of lard, and make the roll, working it well; now roll it out a quarter of an inch thick, and spread on the apples; make two rolls, that they may cook quicker, and put them on to boil. Eaten hot, with rich sauce.

BAKED APPLE DUMPLINGS.

Make a rich crust, roll out and cut the size of a coffee saucer; put four quarters of apples into each piece, lapping the edges together; bake one hour; when done make a sauce of one cup of sugar, one table-

spoonful of cornstarch, one tablespoonful of butter, one tablespoonful of vinegar, a little salt; mix all well together; then pour on one pint of boiling water, stirring briskly; boil twenty minutes; then add one tablespoonful of extract of lemon; place the dumplings on a platter and pour the sauce over them. Serve hot.

BOILED APPLE DUMPLINGS.

One quart prepared flour, one-fourth pound of suet, powdered, one teaspoonful of salt, cold water to make a pretty stiff paste, fine juicy apples pared and cored. Make the paste; roll into a sheet a quarter of an inch thick; cut into squares; put in the center of each an apple; bring the corners together and pinch the edges. Have ready some small square cloths, dipped in hot water and floured on the inside. Enclose each dumpling in one of these, leaving room to swell, and tie it up bag-wise with a stout string. Boil one hour; turn out and serve with plenty of sweet sauce.

CHERRY DUMPLINGS.

Take one cup of prepared flour, or use baking powder and flour same as for biscuits; two heaping tablespoonfuls of lard, two cups fresh milk, a little salt, two cups of stoned cherries, and one-half cup of sugar. Rub the lard into the salted flour, wet up with the milk; roll into a sheet a quarter of an inch thick, and cut into squares. Put two tablespoonfuls of cherries into the center of each; sugar them; turn up the edges of the paste and pinch them together. Lay the joined edges downward, upon a floured baking-pan and bake half an hour or until browned. Eat hot with a good sauce.

FRUIT DUMPLINGS

Make a crust, same as for apple dumplings; roll out quarter of an inch thick, and cut into oblong pieces rounded at the corners. Put a tablespoonful of damson, cherry or other tart preserve, in the middle and roll into a dumpling. Bake about forty minutes, brush over with beaten egg while hot, and shut up in the oven to glaze. Eat hot with pudding sauce.

HUCKLEBERRY DUMPLINGS.

One quart flour, three teaspoonfuls baking powder, one tablespoonful lard worked into the flour, one cup milk. Roll out and cut larger than biscuit; put in the berries and turn the edges closely. Steam or boil in a closely covered kettle fifteen minutes. Eat with melted sauce.

RASPBERRY DUMPLINGS.

Make a puff paste and roll it out. Spread raspberry jam (any other is just as good), and make it into dumplings. Boil them an hour; pour melted butter into a dish and strew sugar over it for sauce.

YEAST OR SUFFOLK DUMPLINGS.

Make a very light dough with yeast, as for bread, but with milk instead of water (or use the common bread dough), and put in salt; let it rise an hour before the fire. Twenty minutes before you are to serve, have ready a large stewpan of boiling water; make the dough into balls, the size of middling apples; throw them in and boil twenty minutes. To try when done enough, stick a clean fork into one, and if it comes out clean it is done. The way to eat them is to tear them apart on the top with two forks, for they become heavy by their own steam. Eat immediately with meat, sugar and butter or salt. The water must be kept boiling, for all puddings.

EVE'S PUDDING.

Grate three-quarters of a pound of bread; mix with it the same quantity of shredded suet, the same of apples and also of currants; mix with these the whole of four eggs and the rind of half a lemon, shred fine; put it into cups or molds and boil about two hours; a cloth must be floured and tied over it. Make a pudding sauce to serve with it, flavored with the juice of half a lemon and little nutmeg.

FRUIT PUDDING.

Pour over half a loaf of dry bread boiling water enough to cover it; let it stand until soft, then drain off the water and add to it three eggs well beaten, two cups of white sugar, a lump of butter the size of a hulled walnut, and a pint of any dried fruit desired. Mix the ingredients thoroughly; put into a floured cloth, drop into boiling water, and keep it covered and boiling for one hour. Serve with sweet or sour sauce, as preferred. Good cream, well sweetened, into which has been squeezed the juice of lemon, is nice.

GREEN CORN PUDDING.

Twelve ears of green corn, grated, one quart of sweet milk, three tablespoonfuls of butter, three of sugar and three eggs; bake in a buttered dish until it begins to thicken, then it is done; put the butter in last on top, and it will bake nice and brown.

GELATINE PUDDING.

Dissolve one-half box of gelatine in a pint of boiling water; add two cups of sugar and the juice of two lemons; after this has become cool (not cold), break into it the whites of three eggs; beat all to a stiff froth; make a soft custard with the yolks of the eggs, adding three others and a quart of milk; pour the whites into molds, and when ready for use, turn them out, pouring the custard over.

GINGER PUDDING.

One cup sweet milk, one-quarter cup butter, two eggs, two large teaspoonfuls of ginger, two of sugar, one of saleratus, two of cream of tartar; flour enough to thicken; steam two hours and a half.

HALF-HOUR PUDDING.

Beat four tablespoonfuls butter to a cream, with half a pint powdered sugar; add the yolks of three eggs, beating them in thoroughly; then a rounded half-pint of corn-meal and the whites of the eggs beaten to a stiff froth. Mix well and bake in a pudding dish well buttered. Serve hot with sauce.

HEN'S NEST PUDDING.

Fill nine egg-shells that have been emptied by breaking a hole on the side, with firm blanc mange. Take the rind from two lemons and cut it into fine straws with shears; boil the straws in a little water until tender, then put in three teaspoonfuls sugar, and boil ten minutes longer. Fill a round glass dish with thick custard or whipped cream, place the straws around the edge, break the shells from the eggs, and place them carefully in the center, smooth side up.

HUNTER'S PUDDING.

One pound of beef suet, one pound of raisins, stoned; one pound of flour, one pound of currants, the peel and juice of a lemon, salt, all-spice, a glass of boiled cider and five eggs. Boil four hours in a cloth or mold. The above can be divided into two puddings, and after being boiled can be hung up. When ready to use boil an hour. This is good when you are in need of a pudding at short notice. It will keep good several months, if hung up. Serve with sweet sauce.

ICED PUDDING.

Half-pound of sweet almonds, two ounces of bitter almonds, three-fourths of a pound of sugar, eight eggs, one and a half pints of milk. Blanch and dry the almonds thoroughly in a cloth, then pound them in

a mortar until reduced to a smooth paste ; add to the well-beaten eggs the sugar and milk ; stir these ingredients over the fire until they thicken, but do not allow them to boil ; then strain and put the mixture into the freezing can ; surround it with ice and freeze it. When quite frozen, fill an iced pudding mold, put on the lid and keep the pudding in ice until required for the table ; then turn it out on the dish and garnish it with a compote of any fruit that may be preferred, pouring a little over the top of the pudding.

IRISH WHISKS.

One egg, one cup sugar, two-thirds cup of melted butter, one-half teaspoonful saleratus, a little nutmeg ; mix stiff enough to roll in small cakes and bake.

KISS PUDDING.

Scald one quart of milk and dissolve six tablespoonfuls of corn starch in cold milk ; add the yolks of three eggs, and stir into the scalding milk ; put the whole into a dish and let it stand and cool. Take the whites of the eggs, beat with one cup of sugar, put on top, and set in the oven to brown.

LEMON MERINGUE PUDDING.

One quart milk, two cups bread crumbs, four eggs, half-cup butter, one cup white sugar, one large lemon, juice, and half the rind grated ; soak the bread in the milk ; add the beaten yolks, with the sugar and butter rubbed to a cream ; also the lemon. Bake in a buttered dish until firm and browned slightly ; draw to the door of the oven and cover with a meringue of the whites whipped to a froth with three tablespoonfuls of powdered sugar and a little lemon juice. Brown very slightly, sift powdered sugar over it and eat cold. You may make an orange pudding in the same way.

MACARONI PUDDING.

Take a plateful of macaroni, break into two-inch pieces and boil in water. When done pour into a colander and let it drain ; then put it in a pudding pan ; add three eggs, well beaten, a tablespoonful of butter, half a pint of milk, sweetened to taste, flavor with cinnamon and nutmeg and set in the oven to bake.

MOUNTAIN DEW PUDDING.

Four large crackers, one pint of sweet milk, a little salt, yolks of two well-beaten eggs ; bake half an hour ; then add the whites of two eggs, beaten stiff, and half a cup of pulverized sugar ; set in the oven and slightly brown. Serve without sauce.

ORANGE PUDDING.

Take three or four oranges, peel and slice very thin, put into a pudding dish, sprinkle over them enough sugar to sweeten nicely, and let stand awhile. Make a boiled custard of one pint of milk, two tablespoonfuls of flour, and the yolks of three eggs, and when cool pour it on the orange. Be sure and not pour on while hot, as it will cook the orange and spoil the taste. Thoroughly beat the whites of the eggs with powdered sugar, pour over the top and brown in the oven.

PEAS PUDDING.

Dry a pint or quart of split peas before the fire, then tie them up loosely in a cloth, and put into warm water; boil them a couple of hours (until quite tender); take them up, wash them well with a little salt and butter, and add the yolk of an egg; make it quite smooth; tie it up again in the cloth and boil it an hour longer. This is very nice with corn beef or pork.

PEACH TAPIOCA.

Soak half pint tapioca in half pint of cold water several hours, or over night; fill a baking dish half full of nice canned peaches, no syrup; sweeten to taste; bake half an hour; add half pint of the syrup to tapioca, enough boiling water to thin and half a teacup sugar. Boil this till clear; pour over the peaches and bake slowly half an hour. Serve cold with cream and sugar.

PEACH OR BERRY PUDDING.

Take three eggs, one tablespoonful of butter, one of sugar; beat together; add one cup sour milk, and soda in proportion to acid in milk; stir in flour enough to make a stiff batter; beat briskly until smooth: have your pan buttered; pour in half the batter; put into it one and a half pints of ripe peaches sliced thin, or one pint of berries; pour over this balance of the batter; bake until done, and serve with hot sauce.

PORK PUDDING.

One cup molasses, one cup sour milk, one cup fat salt pork, chopped fine, one teaspoonful of soda; stir as thick with flour as you can; steam two hours. Make a liquid sauce and flavor with lemon.

QUEEN OF PUDDINGS.

One pint of nice, fine bread crumbs, one quart of milk, one cup of sugar, the yolks of four eggs, beaten, the grated rind of a lemon, a piece of butter the size of an egg; bake until done, but not watery; whip the whites of the eggs stiff; beat in a teacup of sugar, in which

has been strained the juice of the lemon; spread over the pudding a layer of jelly; pour the whites of the eggs over this; replace in the oven; bake lightly; to be eaten cold, with cream, if preferred.

ROLY-POLY.

Two eggs well beaten, half a cup of sugar, half a cup of flour, salt, one teaspoonful of baking powder; bake in a large shallow square tin, or double the rule and bake in the dripping pan; as soon as done turn out on a clean cloth; spread the bottom quickly and evenly with chocolate, jelly or fruit (not too much), and begin at the end to roll it over and over, then lay it on a plate with the last roll underneath, to hold it, and cool.

SNOW PUDDING.

Make first a boiled custard of one quart of milk and the yolks of five eggs well beaten. When the milk is boiling pour it over the eggs; stir well; return to the vessel and let come to the boil; it requires no sugar. When somewhat cool add a little vanilla. Set it in a cool place till needed. Then, to a box of gelatine add a pint of cold water and soak one hour; add a pound and a half of sugar, the juice of five lemons and a quart of boiling water; stir till all is dissolved and then strain through a jelly bag; take from it one pint and place the rest on ice, to freeze; take the whites of the five eggs you have used for the custard and beat as stiff as possible; then beat into them half a cup of pulverized sugar and the pint of gelatine mixture which you have reserved; it should be cool, or it will flatten the eggs; pour into a mold or molds; also set in a cool place to stiffen. When it is time to prepare the dessert for the table, turn out the contents of the mold into a shallow glass dish or bowl; cut the jelly into triangular pieces and lay around it; lastly, pour over both the custard.

TAPIOCA PUDDING.

Take one cup of tapioca, and after washing in two or three waters, to remove the earthy taste, put to soak over night; next morning put it on to boil, as you would rice, being careful to stir often, to prevent burning; when soft, add three or four well-beaten eggs, one and a half cups of sugar and two tablespoonfuls of butter; flavor to suit the taste; bake as you would rice pudding, and eat hot or cold, with or without sauce, as preferred.

STRAWBERRY TAPIOCA.

One-half cup of tapioca, soaked over night in enough water to cover; boil in water until done; then put half a can of strawberries and sweeten to taste. Mix all together and bake half an hour quite slowly.

SWEET POTATO PONE.

Take four large sweet potatoes, peel and grate them, then add two cups of water or milk, a lump of butter the size of an egg, melted, three eggs well beaten, a teaspoonful each of allspice and cinnamon, one and a half teaspoonfuls of ginger, and half a nutmeg, grated; mix all the ingredients well, butter a pudding-pan, pour in your pone, and bake in a moderate oven.

SUET PUDDING.

Three cups flour, one cup milk, one cup molasses, one cup suet, chopped fine, one cup fruit, chopped fine, one teaspoonful soda, one-half teaspoonful of salt mixed with the suet. Steam three hours.

RAISIN PUDDING.

One cup of molasses, one cup of shortening, two eggs, one cup milk, one cup currants, two cups raisins, one and a half teaspoonfuls soda; spices to taste, and steam two hours. Eat with hard sauce.

WHORTLEBERRY PUDDING.

One pound sugar, half pound butter, three-fourths pound flour, five eggs and one quart berries. Beat butter and sugar to a cream; add the flour, sifted, alternately with the eggs, whipped to a froth; the berries last rolled in flour. Bake in a buttered cake dish.

VEGETABLE PUDDING.

Half a pound of carrots, half a pound of cold, mashed potatoes, the same of flour, suet, sugar, four ounces candied lemon-peel, one-quarter of a pound of currants; boil slowly for four hours.

YANKEE PUDDING.

One cup of molasses, same of sour milk or buttermilk, one-half cup sugar, two spoonfuls of butter, two teaspoonfuls of saleratus, one teaspoonful of ginger, same of cinnamon, five cups of flour, one egg; bake in a shallow pan. Sauce—One pint of milk or cream, half cup sugar, white of one egg beaten lightly, one teaspoonful of corn starch; flavor with nutmeg; boil one minute.

MISCELLANEOUS DESSERT DISHES.

APPLE CHARLOTTE.

Put a layer of bread, cut in thin slices and buttered on both sides, in the bottom of a deep dish, and on this a layer of apples, cut as for a pie, seasoning with sugar and a dust of cinnamon, alternating

the bread and apples until the dish is filled, having a layer of bread on top. Bake one half-hour. If the bread is in danger of becoming too brown and hard, cover with a plate until the apples are cooked. To be eaten with cream.

A CHARTREUSE OF APPLES AND RICE.

Boil six ounces of rice, with a stick of cinnamon, in milk, until it is thick, stirring in a spoonful of rose or orange-flower water. Pare ten or twelve apples—golden pippins are the best—scoop out the core, and fill up the orifice with raspberry jam. Border a deep dish with paste, put in the apples, leaving a space between, and fill it up with the rice. Brush the whole over with the yolk of an egg, and sift sugar thickly over it; form a pattern on the top with sweetmeats, and bake it for an hour in a quick oven.

CREAM CHEESE.

Pour clabber into perforated molds in the evening, let it drip all night; in the morning take the cream cheese out of the molds and pour over it a little cream and white sugar.

CHEESE CAKES.

One quart of curd after the whey has been strained off; mix with it half a pound of butter, an ounce of pounded blanched almonds, three eggs, teacup of currants; season with sugar and lemon, or rose water; bake in plates with haste.

EGG PUFFS.

Six eggs, one pint milk, three tablespoonfuls flour, four ounces melted butter, one large spoonful yeast; mix; half fill cups and bake fifteen minutes. Eat with warm sauce.

DUTCH CHEESE.

Mix the milk in the following proportions: One-half thick milk, one-fourth sweet milk and one-fourth good buttermilk; scald slowly in iron or tin till you can remove the curd with a skimmer without breaking. Place a colander over a pail with a linen strainer to receive the cheese, then dip and drain; season with salt according to taste and tie all up; when formed in a ball remove the cloth, place the cheese on a plate and rub the surface with butter and slice as other cheese for the table.

FONDU.

Five eggs, three ounces of butter, three or four ounces of cheese, one gill of cream. Mix all together and bake twenty minutes in shapes made of writing paper. More or less cheese may be added as the richness may be desired.

CANADIAN FONDU.

Two ounces of butter, four ounces of bread crumbs, eight ounces of rich cheese, one cup of sweet milk, three eggs. Cut the butter and cheese into small pieces, put into a large bowl with the bread crumbs, and pour on them the milk, scalding hot, after which add the yolks of the eggs, well beaten, and a pinch of salt; mix well together, cover and set back on the stove or range, stirring occasionally, until all are dissolved, when add the whites beaten to a stiff froth. Place in a buttered dish or pie-plate, and bake in a quick oven for twenty minutes. Serve the moment it is out of the oven.

FRENCH NOUGAT.

Twenty ounces of almonds (blanched), half a pound of white sugar, half pound of honey, one wine glass of orange flower water, whites of three eggs. After the sugar has boiled pour in the honey and orange water, well stirred; add this by degrees to the well whipped eggs, which must be ready in a large bowl, stirring quickly until it forms a paste, which consistency may be tested by putting a spoonful in cold water, when it should snap and break. Stir the almonds in the paste, and spread out on wafer paper, a sheet also laid on the top, some clean letter paper laid over this and the whole pressed down flat by a tin or baking plate and left to cool, after which cut into slabs of two inches square and put away until cold.

ORANGE SNOWBALLS.

Boil some rice for ten minutes; drain and let cool; pare some oranges, taking off the thick, white skin; spread the rice in as many portions as there are oranges, on pudding or dumpling cloths; tie the fruit (surrounded by the rice) separately in these and boil for an hour; turn out carefully on a dish; sprinkle with plenty of sifted sugar; serve with sauce or sweet cream.

POP-UPS.

Two eggs, well beaten; two teacups of milk, and flour enough to make a thin batter; first mix together the flour and milk smoothly; just when they are ready to go into the oven, add the eggs, beaten very light; fill earthen teacups half full of the batter, with a small lump of butter on the top; place the cups on a dripping-pan and bake in a hot oven. They are to be eaten with butter and sugar, or a sweet sauce.

POTATO CHEESE-CAKES.

One pound of mashed potatoes, quarter of a pound of currants, quarter of a pound of sugar and butter and four eggs; mix well together; bake them in patty-pans, having first lined the pans with puff paste.

RAMAKINS.

Four ounces of grated cheese, two ounces of butter, two ounces of bread (without crust), half a gill of milk, one-third of a teaspoonful each of salt and mustard, a pinch of cayenne pepper, two eggs. Crumb the bread and boil soft in the milk; add the butter, mustard, salt, pepper and cheese, and the yolks of the eggs; beat thoroughly, then stir in the whites of the eggs, whisked to a stiff froth; pour in a soup plate or in small squares of stiff white paper pinched at the corners, and bake fifteen minutes.

RAISIN PUFFS.

Two eggs, one-half cup butter, two tablespoonfuls sugar, one cup of milk, two cups of flour, two teaspoonfuls baking powder, one of raisins chopped very fine; stir the baking powder with the flour; steam one-half hour in small cups.

TO COOK RICE.

To cook rice so that the grains will be whole and tender, wash it in cold water until the water looks clear, then cook it rapidly in boiling water for fifteen minutes, after which drain and place the covered saucepan on the back of the stove to steam until the grains crack open and are tender, which will be about fifteen minutes longer.

MOLDED RICE.

Make a bag three fingers long, dip in hot water and put in your rice; tie, leaving room for the rice to swell; put in pot with cold water; let come to a boil (put salt in the water); cook from half to three-quarters of an hour. When done it will turn out dry like a mold. Serve with milk or butter and sugar. Turn the bag often to keep it from sticking to the pot; it is well to put a saucer in the bottom to prevent its burning.

RICE A LA CREOLE.

Put butter size of a pigeon's egg into a stewpan, and when hot mix in a small onion, minced, and cook until it assumes a pale-yellow color; put in the rice, uncooked; stir it over the fire until it has a yellow color also; then add a pint of stock. Boil slowly until the rice is tender, about half an hour. When about to serve, add one ounce of grated cheese, stirring for a few moments without letting it boil.

RICE A LA CHINAMAN.

Mucha washee in cold water, clean of flour which make him sticky; have water boil ready, very fast, little salty; throw him in, rice can't burn, water shake him too much; boil quarter hour or little more; rub

one rice 'tween thumb and finger ; if all rub away, rice done ; put rice in pan with holes ; hot water all run away ; put rice back in saucepan, put little cup cold water on him, keep him covered awhile by the fire, then rice all ready, eat him up.

RICE SNOWBALLS.

Six ounces of rice, one quart of milk, flavoring of essence of almonds, sugar to taste, one pint of custard. Boil the rice in the milk with sugar and a flavoring essence of almonds, until the former is tender, adding, if necessary, a little more milk should it dry away too much ; when the rice is quite soft put it into teacups, or small round jars, and let it remain until cold. Then turn the rice out on a deep glass dish, pour over a custard, and on the top of each ball place a small piece of bright colored jelly. Lemon peel or vanilla may be boiled with the rice instead of the essence of almonds, but the flavoring of the custard must correspond with that of the rice.

SPANISH PUFFS.

Mix one-half pint of milk with two well-beaten eggs ; add by degrees one tablespoonful of flour, two ounces butter, the same of sugar and the grated rind of one lemon ; mix well, butter some saucers, pour in mixture and bake in a quick oven twenty minutes.

TAPIOCA JELLY.

Soak a cup of tapioca over night in one pint of water ; in the morning set it on the back part of the stove and add a cup of warm water ; let it simmer slowly, stirring it often to prevent burning ; cook until it looks clear, and if too thick add a little boiling water ; flavor with lemon juice and sugar, and turn into wet molds to cool. Any other flavor can be used if preferred. Serve cold with sweet cream.

WELSH RAREBIT.

Cut the cheese in small strips, if soft ; if hard, grate it down. Take a deep block-tin dish, put in the cheese, with a lump of butter, and set on the stove ; have ready the yolk of an egg, whipped, with one-half a glass of Madeira ; stir the cheese when melted till it is thoroughly mixed with the butter ; then add gradually the egg and wine ; keep stirring till it forms a smooth mass ; season with salt and pepper ; spread on a thin, hot toast. A great many prefer it without the egg and wine.

PUDDING SAUCES.

BEE-HIVE SAUCE.

One-half cup of butter, two cups of sugar, juice and peel of a lemon, one-half teaspoonful of nutmeg, one-fourth cup of currant jelly or cranberry sauce. Make hard sauce in the usual way by creaming the butter and sugar. Before beating in the lemon juice and nutmeg, set aside three tablespoonfuls to be colored. Having added lemon and spice to the larger quantity, color the less by whipping in currant jelly or cranberry syrup until it is of a rich pink. Shape the white sauce into a conical mound. Roll a sheet of note paper into a long narrow funnel, tie a string about it to keep it in shape, and fill with colored sauce. Squeeze it gently through the aperture at the smaller end, beginning at the base, and winding round the cone to the top, guiding it so that the white will show prettily between the pink ridges. The effect is pleasing and costs but little time to produce.

BUTTER SAUCE.

One cup of sugar, half cup butter, one teaspoonful flour, yolk of one egg; beat together until it is like cream; pour into it nearly a pint of boiling water; let it boil one minute; stir in the white of one egg beaten to a froth; season with nutmeg or lemon.

CREAM SAUCE.

Two cups rich milk, or one of cream and milk, four tablespoonfuls of sugar, whites of two eggs whipped stiff, one teaspoonful extract of bitter almonds, one teaspoonful of nutmeg, one even tablespoonful of corn starch, wet up with cold water. Heat the milk to scalding; add the liquor, stir in the corn starch. When it thickens beat in the stiffened whites, then the seasoning. Take from the fire and set in boiling water to keep warm—but not cook—until wanted.

CIDER SAUCE.

Mix two tablespoonfuls of butter with an even tablespoonful of flour; stir in half pint of brown sugar, and half a gill of boiled cider; add a gill of boiling water, mix well, let it simmer for a few moments; serve hot.

COCOANUT SAUCE.

Two tablespoonfuls of butter, cup of sugar, tablespoonful of flour, milk of one cocoanut, with a small piece grated.

FOAM SAUCE.

One teacup of sugar, two-thirds of a cup of butter, one teaspoonful of flour; beat smooth: place over the fire and stir in three gills of boiling water. Flavor with lemon, vanilla or orange. To be eaten with sponge cake or pudding.

GERMAN SAUCE.

The whites of two eggs, the juice of one lemon, and sugar enough to beat up to a proper consistency for serving.

HARD SAUCE.

Take two cups of powdered sugar; add half a cup of butter slightly warmed, so that the two can be worked up together. When they are well mixed, beat a grating of nutmeg and the juice of a lemon. Whip smooth and light, mound neatly on a dish and set in the cold to harden.

INCOMPARABLE SAUCE.

Rub a teaspoonful of flour smooth in a teacup, with cold water, adding a pinch of salt. Then stir in slowly boiling water until the cup is full. Have ready in a bowl one egg and a teacup of the best white sugar, beaten to a cream, and pour the hot starch water slowly on the egg and sugar, stirring it carefully the while. Flavor with lemon or vanilla, according to taste, and set it on the ice; to be served cold.

JELLY SAUCE.

Melt one ounce of sugar and two tablespoonfuls of jelly over the fire in half a pint of boiling water, and stir into it a half teaspoonful of corn starch dissolved in half a cup of cold water; let come to a boil and it will be ready for use.

MAPLE SUGAR SAUCE.

Melt over a slow fire, in a small teacup of water, half a pound of maple sugar; let it simmer, removing all scum; add four tablespoonfuls of butter mixed with a level tablespoonful of flour and one of grated nutmeg; boil for a few moments and serve. Or make a "hard sauce" of one tablespoonful of butter to two of sugar.

MATRIMONY SAUCE.

Half a cup of butter, one cup of sugar, two tablespoonfuls good vinegar, three-fourths of a pint of water, nutmeg grated in, and flour or cornstarch to thicken.

PINE APPLE SAUCE.

Mix two tablespoonfuls butter and four heaping tablespoonfuls sugar, beaten white of an egg; flavor with pine-apple (or any other flavoring),

form a pyramid and with the point of a teaspoon, mark it like a pineapple.

PUDDING SAUCE.

Take the superfluous juice from a can of fruit, peaches are best, and heat it to boiling. Mix flour, butter and sugar in about equal quantities, add a little flavoring and cook the mixture in the hot peach juice. This is delicious for any kind of steamed or fruit pudding.

PLUM PUDDING SAUCE.

One pint boiling water thickened with two spoonfuls flour or corn starch, rubbed smooth with a little milk; a large piece of butter, and flavor with currant jelly. The liquor in which the pudding has been boiled is very rich, and makes a good foundation for the sauce.

WHIPPED CREAM SAUCE.

Whip a pint of thick sweet cream; add the beaten whites of two eggs, sweetened to taste. Place pudding in center of dish and surround with the sauce; or surround molded blanc mange or fruit pudding. This is also very nice to be eaten on sponge cake, or put in small dishes with lady-fingers in center for dessert dishes.

PICKLES.

SOUR AND SWEET.

When making pickles use good, sharp vinegar, or the pickles will be insipid. Keep them from the air and see that they are well covered with the vinegar. Boil in a porcelain kettle; never in brass or metal. Parboil the pickles first, then let them get perfectly cold, and pour on the scalding hot vinegar. A small lump of alum dissolved and added to the vinegar when scalding the first time makes them crisp and green. To make them sharp and crisp they should be parboiled in one vinegar, and then a second vinegar poured over them when ready to put in the crock. Keep in a dry, cool place, either in stone or glass. If put away in stone jars, put a plate or saucer over them so as to keep the pickles under vinegar. If white specks appear on the vinegar, drain off and scald, adding a handful of sugar to each gallon of vinegar.

Most people prefer their pickles highly spiced; cloves and cinnamon put in bags are good for this, also bits of horseradish and red or green peppers. The horseradish helps to preserve the life of the vinegar, but if it will after this persist in losing its strength, pour off the old and

replace by new, poured over the pickles scalding hot. Ginger is the most healthy of all spices, cloves are the strongest, after these allspice and cinnamon. Proportion these or the pickles will be black in color and too hot for the palate. Mustard seed is also an improvement. Never put up pickles in anything that has held grease, or do not let them freeze; if they do they will be entirely spoiled.

Sweet pickles may be made of any fruit that can be preserved, including the rind of ripe cucumbers or melons. The proportions of sugar to vinegar is three pints to a quart. Make into a syrup and pour over the ripe fruit. With some fruits it is necessary that they may be scalded or steamed; with others it is not. Very ripe peaches or plums do not need steaming, but pears, apples, cucumber and melon rinds are better steamed and the hot vinegar syrup afterward poured over them. With these it is also necessary the spices should be put in bags or the fruit will be much discolored. Crabapples make particularly good pickles, though many seem to think only of making them into jelly or preserves.

In making pickles use none but the best cider vinegar. The vinegar should always be two inches or more above the vegetables, as it is sure to shrink, and if the vegetables are not thoroughly immersed in pickle they will not keep. They should be examined every month or two and soft pieces removed. If there is much tendency to soften, it is advisable to strain off the vinegar, add to each gallon a cup of sugar, boil it and return it to the pickle jar while hot. The occasional addition of a little sugar keeps pickles good and improves them. Spices in pickles should be used whole, slightly bruised, but preferably not ground; if ground they should be tied up in thin muslin bags. Most pickles, if well kept, improve with age by the vinegar losing its raw taste and the flavor of the spices improving and blending.

To strengthen weak vinegar, if in pickles, turn it off, heat it scalding hot, put it on the pickles and when lukewarm put in a small piece of alum the size of a filbert and a brown paper four inches square wet with molasses. If it does not grow sharp in two weeks it is past recovery and must be thrown away. If in winter, freeze it and remove the ice on the surface, for the water alone freezes, leaving the vinegar.

To keep up a constant supply of vinegar: Before the barrel is quite out, fill the barrel with one gallon of molasses to every eleven gallons of soft water. This mixture will become good vinegar in about three weeks. If the barrels stand on end, there must be a hole made in the top, protected with gauze to keep out insects. If standing on the side, the bung-hole must be left open and similarly protected.

A simple method of pickling is to merely put the articles into cold vinegar. This cold vinegar should be used for those that do not require the addition of spice, and such as do not require to be softened by heat, such as capsicums, chillies, nasturtiums, button

onions, radish pods, horseradish, garlic and eschalots. Half fill the jars with best vinegar, fill them up with the vegetables, and tie down immediately with bladder. These are much better if pickled quite fresh and all of a size. The onions should be dropped in the vinegar as fast as peeled; this secures their color. The horseradish should be scraped a little outside and cut up in rounds half an inch deep. Barberries for garnish; gather fine full bunches before they are quite ripe, pick away all bits of stalk and leaf and injured berries and drop them in cold vinegar; they may be kept in salt and water, changing the brine whenever it begins to ferment, but the vinegar is best.

To put up cucumbers in brine: Leave at least an inch of stem to cucumbers and wash well in cold water. Make a brine of salt and water strong enough to bear an egg; put the cucumbers in this as they are gathered each day from the vines. Cut a board so as to fit inside of the barrel; bore holes here and there through it, and put this board on the cucumbers with a weight sufficient to keep it down. Each day take off the scum which arises. When wanted for use take out what is necessary and soak them two or three days, or until the salt is out of them, and then pour boiling spiced vinegar over them. A red pepper or two is an improvement if one likes hot pickles.

To harden them after they are taken out of the brine, take a lump of alum and a horseradish cut in strips; put this in the vinegar and it will make them hard and crisp. When you wish to make a few cucumber pickles quick, take good cider vinegar; heat it boiling hot and pour it over them. When cool, they are ready for use.

PICKLED SWEET APPLES.

Take three pounds of sugar, two quarts of vinegar, one-half ounce of cinnamon, one-half ounce of cloves; pare the apples, leaving them whole; boil them in part of the vinegar and sugar until you can put a fork through them; take them out, heat the remainder of the vinegar and sugar and pour over them. Be careful not to boil them too long or they will break.

PICKLED ARTICHOKEs.

Boil your artichokes in strong salt and water for two or three minutes; lay on a hair sieve to drain; when cold lay in narrow-topped jars. Take as much white wine vinegar as will cover the artichokes and boil with it a blade or two of mace, some root ginger and a nutmeg grated fine. Pour it on hot, seal and put away for use.

PICKLED BLACKBERRIES.

Seven pounds of fruit, three pounds of sugar, one quart of vinegar, one-half ounce of cloves, one-half ounce cassia buds. When the syrup

is boiling add the berries; boil one-half hour; skim out the berries, boil down the syrup and pour it over them.

PICKLED BEANS.

String and break between each bean, wash, put on to boil, cook till they begin to burst open, take off, cool them, then salt as if to use fresh, pack away in a stone jar or nice tub, add tolerable weight; then prepare a weak brine and pour over; cover, and in a few weeks they will be sour.

PICKLED BUTTERNUTS OR WALNUTS.

Gather them when soft enough to be pierced with a pin. Lay them in strong brine for five days changing this twice in the meantime. Drain and wipe dry; pierce each by running a large darning-needle through it, and lay them in cold water for six hours. To each gallon of vinegar allow one cup of sugar, three dozen each of whole cloves and black pepper corns, half as much allspice and a dozen blades of mace. Boil five minutes; pack the nuts in small jars and cover with the scalding vinegar. Repeat this twice within a week; tie up and set away. Good to eat in a month.

PICKLED CABBAGE.

Select solid heads, slice very fine, put in a jar, then cover with boiling water; when cold drain off the water and season with grated horseradish, salt, equal parts of black and red pepper, cinnamon and whole cloves.

SWEET CABBAGE PICKLE.

One and a half gallons sliced cabbage, three quarts of water, three-fourths pound salt, the salt and water to be boiled together, skimmed and poured over the cabbage while boiling hot, which will shrink the cabbage to one gallon. It must be closely covered to stand all night, then dry by being pressed with a coarse cloth; then soak one pint of chopped onions, one-half gallon vinegar, one-half pint grated horseradish, one pod red pepper, one pound sugar, one-half head of garlic, three ginger roots, three tablespoonfuls of turmeric, one-half tablespoonful mustard seed, two pieces mace, a few grains black pepper, a few cloves. These ingredients are to be mixed together in the vinegar; the cabbage remaining, must then be put in the mixture and the whole put in a stone jar and set in a pot of water and boiled about four hours.

PICKLED CAULIFLOWERS.

Take solid and white cauliflower; pull apart in bunches, spread on an earthen dish; lay salt over them, and let them stand three days; then put into earthen jars and pour boiling salt and water over them;

let them stand all night, then drain, put into glass jars and fill up with white vinegar prepared the same as for the onions.

SPICED CAULIFLOWER.

Select small, white, close bunches, boil in scalding brine three minutes, drain, and sprinkle thickly with salt; brush off when dry; cover for two days with cold vinegar, setting the jar in the sun; pack carefully in glass jars; prepare and throw over them scalding vinegar, seasoned thus: To one gallon, one cup of white sugar, twelve blades of mace, a tablespoonful celery seed, two dozen white pepper corns and some bits of red pepper pods, a tablespoonful of coriander seed and the same of white mustard. Boil five minutes. Scald once a week for three weeks, tie up and set away; place a small plate on top of jar inside to keep the cauliflower under the liquid.

PICKLED CHERRIES.

Five pounds of cherries, stoned—leave a few pits for flavoring; one quart of vinegar, two pounds of sugar, one-half ounce of cinnamon, one-half ounce of cloves, one-half ounce of mace; boil the sugar, vinegar and spices together and pour hot over the cherries.

CELERY PICKLES.

Take good sized cucumbers, slice on a vegetable slicer quite thin and pour a weak brine, boiling hot, over them and let stand twenty-four hours; then to a gallon of vinegar add an ounce of white mustard seed, one of celery seed and half a teaspoonful of pulverized alum; boil and turn over the pickles. Put in old pickle bottles and seal, or in a jar with a cloth over, rinsing the cloth occasionally.

CHOPPED PICKLE.

One gallon green tomatoes, four large onions, three red peppers and three green ones, leaving in a few of the seeds. Chop all fine; throw in a big handful of salt; mix well together and let it stand over night. In the morning drain dry and add one pound of brown sugar, one tablespoonful each of black pepper, ground cloves and allspice; half a pint of white mustard seed and one-quarter of an ounce of celery seed. Pour over three pints of cider vinegar, boiling hot. This is excellent. Put into jars or wide-mouthed bottles and cork tightly.

PICKLED CORN.

Boil the corn on the cob; when cool cut it from the cob; place on the bottom of a jar a layer of salt and a layer of corn until the jar is

full; cover with a cloth, board and weight; when wanted for use soak in water until fresh; then cook and it is like fresh corn.

BOTTLED CHOW-CHOW.

Take fifty small pickles, two quarts of silver onions, two quarts of green string beans, one dozen green tomatoes, three heads of cauliflower; let the onions stand in brine twelve hours, then peel. If the beans are large, break them. Slice the green tomatoes, cut up the cauliflowers; let all stand in brine twenty-four hours. To one gallon of vinegar use one pound of mustard (common is the best), mix it with a little vinegar, and add it to the rest. One or two tablespoonfuls of oil of mustard, one tablespoonful of cayenne pepper—use more spices if preferred. Tie the spices in a white cloth, and boil in the vinegar, before adding the mustard. It can be put in pickle jars in alternate layers; fill three-quarters full; when filling the jars add here and there a little red and green pepper; fill up with the mustard; make air tight.

MUSTARD CHOW-CHOW.

Two heads of cabbage, two heads of cauliflower, one dozen cucumbers, six roots of celery, six peppers, one quart of small white onions, two quarts green tomatoes; cut into small pieces and boil each vegetable separately until tender, then strain them. Two gallons of vinegar, one-fourth pound of mustard, one-fourth pound of mustard seed, one pot of French mustard, one ounce of cloves, two ounces of turmeric; put the vinegar and spices into a kettle and let them come to a boil; mix the vegetables and pour over the dressing.

PICKLED CUCUMBERS.

Wash with care the cucumbers, and place in jars. Make a weak brine (a handful of salt to a gallon and a half of water); when scalding hot turn over the cucumbers and cover; repeat this process three mornings in succession, taking care to skim thoroughly. On the fourth day have ready a porcelain kettle of vinegar, to which has been added a piece of alum the size of a walnut. When scalding hot, put in as many cucumbers as may be covered with the vinegar; do not let them boil but skim out as soon as scalded through, and replace with others, adding each time a small piece of alum. When this process is through, throw out the vinegar, and replace with good cider or white wine vinegar; add spices, mustard seed and red pepper. Sort the pickles and place them in stone or glass jars, turn over the hot spiced vinegar; seal and put away the jars not wanted for immediate use. Pickles thus prepared are fine and crisp at the expiration of a year. Those that are

kept in open-mouth jars may be covered with a cloth, which will need to be taken off and rinsed occasionally.

SPICED CUCUMBER PICKLE.

Two dozen cucumbers, slice and boil in vinegar enough to cover; boil one hour; set aside in the hot vinegar. To one gallon cold vinegar allow one pound brown sugar, one tablespoonful each of cinnamon, ginger, black pepper and celery seed, one teaspoonful mace; one teaspoonful allspice and cloves, one tablespoonful turmeric, one tablespoonful grated horseradish, one tablespoonful sliced garlic, half teaspoonful cayenne pepper; put in the cucumbers and stew two hours; it will be ready for use as soon as cold; if it is liked thicker, put in double the quantity of cucumbers.

RIPE CUCUMBER PICKLES.

Peel the cucumbers, halve them, scrape the inside and soft part out with a silver spoon, salt them down for twelve hours; wipe dry with a towel and cut in pieces or strips; have a layer of mustard seed, cloves and pepper, then a layer of cucumbers. A piece of horseradish is an addition to them. Boil enough vinegar to cover all; pour on after they are cold; after a week boil some vinegar again and pour over them.

SLICED CUCUMBER PICKLE.

Gather the cucumbers before the seeds are very large; pare and throw into ice-cold water for one hour; then slice as thin as possible, on a cabbage cutter; sprinkle well with salt; tie up in a coarse cloth and lay in a colander under a heavy weight to drain over night. Next morning mix through them plenty of brown and white mustard-seed; pack in jars and cover well with cold cider vinegar. Put in a cool place. Should a white scum rise on the vinegar, draw it off and boil and skim well, or substitute other vinegar. Pour it over them cold. This retains the flavor of the cucumber.

EAST INDIA PICKLES.

One-half peck sliced green tomatoes, one-half peck sliced white onions, twenty-five small cucumbers, two cauliflowers cut in small branches; sprinkle salt over these plentifully and let stand twenty-four hours, and then drain well; mix half a cup of grated horseradish root with half an ounce of turmeric (get at the drug store), half an ounce each of ground cinnamon and cloves, one ounce of ground pepper, one pint of ground mustard seed, one pint of brown sugar, two bunches of chopped celery. Put this mixture into a porcelain kettle in layers with the vegetables. Cover with cold cider vinegar and boil slowly for two

hours. The turmeric gives the pickles the yellow color peculiar to East India pickles, and in taste and appearance they cannot be distinguished from the genuine.

PICKLED EGGS.

Sixteen eggs, one quart of vinegar, one-half ounce of black pepper, one-half ounce of Jamaica pepper, one-half ounce of ginger; boil the eggs twelve minutes; dip in cold water and take off the shell; put the vinegar with the pepper and vinegar into a stew pan and simmer ten minutes; place the eggs in a jar, pour over the seasoned vinegar boiling hot, and when cold tie them down with a bladder to exclude the air; ready for use in a month.

ENGLISH MIXED PICKLES.

One-half peck of small, green tomatoes, three dozen small cucumbers, two heads of cauliflower, one-half peck of tender string beans, six bunches of celery, six green peppers, and a quart of small, white onions. Chop the vegetables quite fine, sprinkle with salt, and let stand over night; to six or seven quarts of vinegar add one ounce each of ground cloves, allspice and pepper, two ounces of turmeric and four ounces of mustard seed; let the vinegar and spices come to a boil, put in the vegetables and scald until tender and a little yellow.

FRENCH PICKLES.

Slice a peck of green tomatoes and six large onions, half pint salt, two pounds brown sugar, half pound white mustard seed, two table-spoonfuls each of ground allspice, cloves, cinnamon, ginger, mustard, one teaspoonful red pepper, five quarts vinegar, two of water. Sprinkle salt over the tomatoes and onions; let stand over night, drain in the morning; add the water and one quart vinegar. Boil the tomatoes and onions twenty minutes and drain, boil the four quarts of vinegar with the other ingredients fifteen minutes; put in jars, pour over the hot dressing, seal and keep in a cool dry place.

GERMAN PICKLES.

Take two or three dozen pickles (good sized ones), half a peck of small grape leaves and some dill; wash the pickles and leaves; take a small jar and lay in the bottom of it a layer of leaves and then of pickles, and a little dill; lay in alternate layers; make a salt water brine of very warm water, enough to cover the pickles; do not make it too salty; put a plate in the jar, and lay on it a heavy stone. In about a week the pickles will be sour.

PICKLED GRAPES.

Select small bunches of ripe, firm grapes and pack in the jars in which they are to be kept. To a quart of vinegar, add a half pound of sugar; one-fourth of a pound of stick cinnamon, and an ounce of allspice, whole. Boil, and when cold, turn over the grapes. They will keep without sealing. Stone jars, holding a gallon each, may be used for these pickles. A piece of white cotton cloth should be spread over the clusters, and a plate placed on top, to keep them under the vinegar.

HODGE PODGE.

Slice one peck of green tomatoes, sprinkle lightly with salt and let it stand two hours, then drain off the liquid and throw it away, and to the tomatoes add the following ingredients: Half a gallon good vinegar, one dozen large onions (sliced), four large pods of green pepper (minced fine), half pound of white mustard seed, quarter pound black mustard seed, and one teaspoonful each of cloves, mace, ginger, black pepper, cinnamon, and celery seed. It is best to put this pickle up in small jars and seal. It is ready for use as soon as made.

INDIA PICKLE.

Take three quarts of vinegar, quarter pound mustard, half ounce of black pepper, one ounce cloves, one ounce allspice, one ounce turmeric, one ounce ginger, one ounce cayenne pepper, handful of salt and the same of sugar; boil for twenty minutes. When cold put in the vegetables, cucumbers, onions, cauliflower cut up small, and cover closely. If the liquid should seem thin boil again and add more mustard in three weeks after making.

PICKLED LEMONS.

Wipe six lemons, cut each into eight pieces; put on them a pound of salt, six large cloves of garlic, two ounces of horseradish, sliced thin, likewise of cloves, mace, nutmeg and cayenne, a quarter of an ounce each, and two ounces of flour of mustard; to these add two quarts of vinegar; boil a quarter of an hour in a well-tinned saucepan; or, which is better, boil it in a strong jar, in a kettle of boiling water; or, set the jar on the hot hearth till done. Set the jar by, and stir it daily for six weeks; keep the jar close covered. Put pickles into small bottles.

BOTTLED MIXED PICKLES.

Take equal quantities of onions, cucumbers, green tomatoes, carrots and cauliflowers; cook them in salted water until a fork will go in them easy, but they must not be soft; then have hot vinegar, with black or red peppers in; while the pickles are hot lay them, a few of each, alter-

nately, in the glass case until full, then pour over them hot peppered vinegar, and seal. Be sure to have the can hot as for canning fruit.

MIXED YELLOW PICKLES.

Three hundred small cucumbers, four green peppers sliced fine, two large or three small heads of cauliflower, three heads of white cabbage shaved fine, nine large onions sliced, one large root horseradish, one quart of green beans cut one inch long, one quart of green tomatoes sliced; put this mixture in a pretty strong brine twenty-four hours; drain three hours, then sprinkle in one-fourth pound black and one-fourth pound of white mustard seed; also one tablespoonful black ground pepper; let it come to a good boil in just vinegar enough to cover it, adding a little alum. Drain again, and when cold, mix in one-half pint of ground mustard; cover the whole with good cider vinegar; add turmeric enough to color, if liked.

PICKLED MUSHROOMS.

Clean them with water and flannel, throw them into boiling salt and water in a stew-pan and boil for a few minutes. Drain them in a colander and spread out on a linen cloth, covering them with another. Put into bottles with a blade or two of mace, and fill up with white vinegar, pouring some melted mutton fat on the top, if intended to keep long.

PICKLED MANGOES.

Cut a round piece out of the top of small round musk melons and extract the seeds. Then tie the pieces on again with a thread and put in a strong brine for ten days. Drain and wipe, put them into a kettle with nice leaves under and over them, adding a small piece of alum and put over a slow fire to green, keeping them tightly covered. To fill, make a dressing of scraped horseradish, white mustard seed, mace, nutmeg pounded, green ginger cut small, pepper, turmeric and sweet oil. Fill the mangoes with this mixture, putting a small clove of garlic into each one of them, replacing the pieces at the opening and sewing them in with strong thread. Put into stone jars and pour boiling vinegar over them.

PICKLED VEGETABLE MANGOES.

For one dozen mangoes, take one cup each of white and black mustard seed, one handful of horseradish, one tablespoonful each of cloves, mace, cinnamon, black pepper, celery seed, and one cup of sugar; mince a small head of cabbage fine; pour hot vinegar over it and let it stand half an hour, then drain off, and when cold, put the mixture together, adding small beans and cucumbers, and fill the mangoes. Place them in the kettle with seam up, and scald gently with vinegar.

MUSTARD PICKLES.

Six green peppers, six quarts of small onions, six quarts of small cucumbers, six quarts of pickled cauliflowers, four quarts of sliced cucumbers; pour over this a brine, one tablespoonful of salt to one quart of water, until all are well covered; let this stand twenty-four hours; drain off, and they are ready for the dressing. Dressing: To each quart of vinegar, add six tablespoonfuls of best mustard, one and a half cups of brown sugar, one-half cup of flour, one-half ounce of turmeric and the same of curry powder; boil all together five minutes and pour over the pickles. The dressing should be the consistency of thick, sour cream when cold, and if not, add more flour and boil up again. These pickles can be kept in crocks, covered tightly with thick paper. One gallon of vinegar will make dressing enough for eight or nine quarts of pickles; if you have any left bottle for meats. It is an elegant salad dressing, or can be used again another year.

MUSK MELON PICKLES.

Take them when just ripe; pare and slice about an inch and a half thick; put them in alum water one night; take out and drain well; allow three pounds sugar to three pints vinegar; boil well and skim; pour over the melons; pour off the syrup and heat and pour back nine mornings, the last time add cinnamon and cloves to suit the taste; boil the syrup down till just enough to cover the pickles.

SPICED NUTMEG MELON.

Select melons not quite ripe; open, scrape out the pulp, peel and slice; put the fruit in a stone jar, and, for five pounds of fruit take a quart of vinegar and two and a half pounds of sugar; scald vinegar and sugar together, and pour over the fruit; scald the syrup and pour over the fruit for eight successive days. On the ninth, add one ounce of stick cinnamon, one of whole cloves and one of allspice. Scald fruit, vinegar and spices together, and seal up in jars. This pickle should stand two or three months before using. Blue plums are very nice prepared in this way.

PICKLED NASTURTIIONS.

Soak for three days in strong salt and water; then strain and pour boiling vinegar over them, omitting the spice.

PICKLED ONIONS.

Select small silver-skinned onions, remove with a silver knife all the outer skins, so that each onion will be perfectly white and clean. Put them into brine that will float an egg and leave them for three days;

drain, place in a jar, first a layer of onions three inches deep, then a sprinkling of horseradish, cinnamon bark, cloves, and a little cayenne pepper; repeat until the jar is filled, in proportion of half a teaspoonful of cayenne pepper, two tablespoonfuls each chopped horseradish and cloves and four teaspoonfuls cinnamon bark to a gallon of pickles; bring the vinegar to boiling point, add brown sugar in the proportion of a quart to a gallon, and pour hot over the onions.

SPANISH PICKLED ONIONS.

Cut onions into slices, put a layer of them into a jar, sprinkle with cayenne pepper and salt, then add another layer of onions and proceed as before. Proceed in this way until the jar is full, and pour cold vinegar over all till covered. They will be fit for use in a month.

PICKLED PEACHES.

Take nice fair peaches, wipe them clean with a woolen cloth and place them in a stone jar; to seven pounds of fruit take three pounds nice yellow coffee sugar, one pint good cider vinegar, three ounces cinnamon in sticks, one ounce of cloves; boil the sugar, vinegar and spices together and pour over the fruit while hot; cover them and let them stand three days; pour off again; bring to a boil; then put the fruit and all together and boil till they are transparent; set away in a cool, dry place. Sweet apples may be pickled in same way.

PICKLED PEARS.

Ten pounds of pears, three pounds of light brown sugar, one quart of vinegar, one ounce of cinnamon, one ounce of cloves (ground); put all together and boil till the pears are tender; skim the pears out and let the syrup boil a half an hour longer.

PICKLED PEPPERS.

Take large green ones (the best variety is the sweet pepper). Make a small incision at the side; take out all the seeds, being careful not to mangle the peppers. Soak in brine that will float an egg for two days, changing the water twice. Stuff with chopped cabbage and chopped onions, seasoned with mustard seed and spices. Sew up incision, place in jar and cover with cold spiced vinegar. Many cut off the top of the red pepper, then tie it on again, and when ready to be used the top has only to be removed and the pickle is ready.

PEPPER HASH.

Equal proportions of green and ripe peppers, cabbages and cucumbers; mince them fine, separately, and then mix them well together; season with horseradish and salt; cover with very strong vinegar.

PICCALILLI.

One peck green tomatoes, quarter peck sliced onions—sliced and salted over night—one handful scraped horseradish, ounce turmeric powder, ounce each of cloves and cinnamon, quarter pound whole pepper, pound each of mustard seed and flour mustard; put in a large preserving kettle alternate layers of tomatoes, onions, cauliflower, some sliced green pickles which have been cut up and salted over night, also one or two green peppers, with all the other ingredients; cover the whole with vinegar; boil fifteen or twenty minutes, stirring carefully. Pour off all the water that forms on the pickle when they lay in the salt.

PICKLED PLUMS.

Seven pounds plums, four pounds sugar, two ounces stick cinnamon, two ounces cloves, one quart vinegar, and a little mace; put in the jar first a layer of plums then a layer of spices alternately, scald the vinegar and sugar together, and pour it over the plums; repeat three times for plums (only once for cut apples and pears); the fourth time scald all together; put them into glass jars and they are ready for use.

PYPER PICKLES.

Salt pickles down dry for ten days, soak in fresh water one day; pour off water, place in porcelain kettle, cover with water and vinegar and add one teaspoonful pulverized alum; set over night on a stove which had fire in it during the day; wash and put in a jar with cloves, allspice, pepper, horseradish, onions or garlic; boil fresh vinegar and pour over all. Ready for use in two weeks.

PICKLETTE.

Take four large, firm cabbages chopped fine, one quart onions chopped, two quarts vinegar, or enough to cover the cabbage, two pounds brown sugar, two tablespoonfuls each of ground mustard, black pepper, cinnamon, turmeric and celery seed, one tablespoonful each of allspice, mace and alum, pulverized; pack the cabbage and onions in alternate layers, with a little salt between them; let it stand twenty-four hours; then scald the vinegar, sugar and spices together and pour over the cabbage and onions after draining them well; do this three mornings in succession and on the fourth put all over the fire and boil five minutes; put in jars and keep cool.

RAGAN PICKLE.

Two gallons of cabbage, sliced fine; one gallon of chopped green tomatoes; twelve onions, also chopped; one gallon best vinegar; one pound brown sugar; one tablespoonful of black pepper; half an ounce

turmeric powder; one ounce celery seed; one tablespoonful ground allspice; one teaspoonful ground cloves; one-quarter pound white mustard; one gill of salt. Boil all together, stirring well, for two hours. Take from the fire, and add the spices; then put in air-tight jars. Set in a cool, dry place, and this delicious pickle will keep all winter.

PICKLED RAISINS.

Take two pounds of large, fine raisins on the stems, add one pint of vinegar and half a pound of sugar; simmer over a slow fire half an hour.

SPANISH PICKLE.

Four dozen large cucumbers, four large green peppers, one-half peck of onions, one-half peck of green tomatoes; slice the whole and sprinkle over them one pint of salt; allow them to remain over night, then drain them; put the whole into a preserving kettle and add the following ingredients: Sliced horseradish according to judgment, one ounce of mace, one ounce of white pepper, one ounce of turmeric, one ounce of white mustard seed, half an ounce of cloves, half an ounce of celery seed, four tablespoonfuls of dry mustard, one and a half pounds of brown sugar; cover the whole with vinegar and boil one hour.

SWEET FRUIT PICKLES.

To every seven pounds of fruit allow three and one-half pounds of sugar and one pint of cider vinegar, two ounces of whole cloves, two of stick cinnamon. This is for peaches, pears, apples or musk melons. Peaches, pears and apples should be pared only, not divided. Then in each stick two whole cloves. The cinnamon should be boiled in the vinegar. Put the prepared fruit into a stone jar and pour the vinegar, scalding hot, over it. Repeat this, for three mornings. These sweet pickles will be found delicious, and will keep any length of time. The melons should be cut in strips, as if to serve fresh on the table, and should not be too ripe. Simmer them thirty minutes slowly in the prepared vinegar, and they will need no further attention except to keep them closely covered. These will keep good a year.

SWEET VEGETABLE PICKLES.

Take one peck of good solid green tomatoes, and onions to suit the taste and fancy, or five quarts of tomatoes and three of onions; peel the onions as for boiling; wash and dry the tomatoes; cut them in thin slices; cut in small pieces, six large green peppers, carefully leaving out the seeds; put the slices in a large pan and sprinkle a pint of fine salt on them; let them stand about twenty-four hours; drain off all the liquor, carefully pressing down the cover; when they are sufficiently

drained put in the preserving kettle and cover well with vinegar, prepared thus: Ten or twelve ounces brown sugar to the quart, a tablespoonful each of ground cinnamon and cloves, and a spoonful of crushed white mustard seed; boil well about fifteen minutes, and put in pots or jars.

TOMATO CHOWDER.

A half-bushel of green tomatoes, one dozen onions, one dozen green peppers; chop fine; sprinkle over the mess one pint of salt and let it stand over night. Pour off this brine and cover with good vinegar; let it cook one hour slowly, then drain and pack in a jar. Take two pounds of sugar, two tablespoonfuls of cinnamon, one tablespoonful of allspice, one tablespoonful each of cloves and pepper, a half-teacup of ground mustard, one pint of grated horseradish; mix the sugar, spices, horseradish and mustard with vinegar; heat boiling hot and pour over the other ingredients; put in a cool place, covered tightly. This will keep a year, or longer.

GREEN TOMATO PICKLES

One peck green tomatoes, one dozen sliced onions; sprinkle well with salt and let them stand until next day, then drain them. Use the following as spices: One small box mustard, half an ounce black pepper, one ounce of whole cloves, and one of white mustard seed. Alternate layers of tomatoes, onions and spices; cover with vinegar. Wet the mustard before putting it in. Boil the whole twenty minutes.

RIPE TOMATO PICKLES.

Take smooth, ripe tomatoes and wash clean in cold water; prick them with a coarse needle; lay compactly in a stone jar until full; then take sufficient pure cider vinegar to cover; heat until boiling, then turn over the tomatoes; have ready a piece of foolscap or smooth brown paper, turn the white of an egg on it, and see that every part of the paper is covered with the egg; put it in the jar (egg side down), and pinch the edges close and cover with paper tied on tight. When cool, put away in a cool, dark place.

CHOPPED TOMATO PICKLE.

Chop green tomatoes up fine; to about three quarts add a scant cup of salt put in alternate layers in a stone jar and let them stand over night; then drain off the water that has accumulated; cover them nearly or quite with vinegar, add half an ounce of whole cloves, half an ounce of celery seed and about half a dozen small onions, chopped; put the whole over the stove and let it come to a scald but not boil. They are ready for use when cold.

TO KEEP TOMATOES WHOLE.

Fill a large stone jar with ripe tomatoes, then add a few whole cloves and a little sugar; cover them well with one-half cold vinegar and half water; place a piece of flannel over the jar well down in the vinegar, then tie down with paper. In this way tomatoes can be kept a year. Should mildew collect on the flannel it will not hurt them in the least.

PICKLED TURNIPS.

Wash them clean before boiling; do not pare them. If the rind is broken the juice escapes. When cooked take off the outside, slice them like beets and pour hot spiced vinegar over them. They are to be eaten while newly cooked and warm, and are as good as pickled beets.

WATER MELON RIND PICKLES.

Pare them; cut up the inside rind in small squares; then boil in weak ginger water until tender; make a syrup of sugar and vinegar spiced with cloves and cinnamon, and pour on hot three successive mornings. Musk melon rinds may be pickled in the same way.

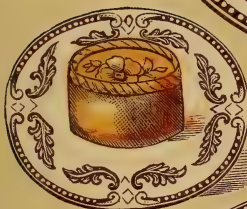
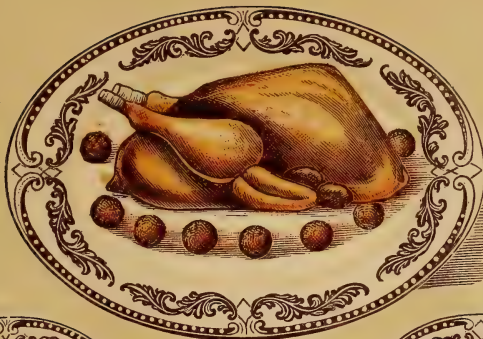
POULTRY.

There are various ways of deciding about the age of poultry. If the bottom of the breast bone, which extends down between the legs, is soft, and gives easily, it is a sign of youth; if stiff, the poultry is old. If young, the legs are lighter, and the feet do not look so hard, stiff and worn.

There is more deception in geese than in any other kind of poultry. The above remarks are applied to them; but there are other signs more infallible. In a young goose, the cavity under the wings is very tender; it is a bad sign if you cannot, with very little trouble, push your finger directly into the flesh. There is another means by which you may decide whether a goose be tender, if it be frozen or not. Pass the head of a pin along the breast, or sides, and if the goose be young, the skin will rip, like fine paper under a knife.

Something may be judged concerning the age of a goose by the thickness of the web between the toes. When young, this is tender and transparent; it grows coarser and harder with time.

Do not feed poultry for twenty-four hours before killing; cut the throat or cut off the head with a very sharp knife or axe and allow it to hang head downward until the blood has ceased to drip. The thor-



4. SOUTHERN CHICKEN CROQUETTES.
5. SCALLOPED TURKEY.

1. ROAST TURKEY.
2. ROAST CHICKEN.
3. ROAST GOOSE.

6. TURKEY PATTIES.
7. FRICASSEE DUCK.

ough bleeding renders the meat white and wholesome. Scald well by dipping the fowl in and out of boiling water, taking care not to scald too much or the feathers will be hard to pluck. Pull the feathers from you and when the bird is carefully picked, remove all the fine feathers with a knife; singe, but not smoke, over blazing paper, place on a board and with a sharp knife cut off the legs a little below the knee; remove the oil-bag above the tail; take out the crop, by making a slit at the front of the neck, taking care that everything pertaining to the crop is removed; cut the neck-bone off close to the body, leaving the skin a good length to be stuffed; cut around the rent, cut a slit three inches long from the tail upwards, being careful to cut only through the skin, put in the finger at the breast and detach all the intestines, taking care not to burst the gall-bag, for if broken, no washing can remove the bitter taint left on every spot it touches, put in the hand at the incision near the tail and draw out carefully all intestines; trim off the fat from the breast and at the lower incision; slip the gizzard and take out the outside and inside lining; wash the fowl thoroughly in cold water twice (or wipe carefully with a wet cloth and then with a dry), then hang up to drain, and it is ready for cooking.

Make the dressing, and fill the breast first, but not too full or it will burst in cooking; stuff the body rather fuller than the breast; sew up both openings with strong thread and sew the skin of the neck down upon the breast, not forgetting to remove the threads before sending to the table. Lay the points of the wings under the back and fasten them in that position with a skewer run through both wings or tie down with a piece of twine; press the legs as closely toward the breast and sidebones as possible, and fasten with a skewer run through the body and both thighs, or tie with twine. After this is done, rub thoroughly with salt and pepper.

Chickens and turkeys are dressed and stuffed in the same manner. Those that are a little tough or old are greatly improved by a few moments' steaming before they are roasted or boiled. Roast chickens require twenty or thirty minutes, or till nicely browned. The giblets—liver, heart and gizzard—after being carefully washed and soaked in salt and water, are cooked and then minced fine and used for the gravy, or may be cooked and served with the fowl. When very young chickens are to be baked, or broiled, they should be cut open at the side of the backbone, pressed apart, cleaned as above directed, and placed on broiler or in dripping pan, with the meat side downward and butter them, or fowls may be larded in the same way as game (heretofore described in game), or a tablespoonful of butter may be put in bits over the breast.

To roast; place in an oven rather hot at first, and then graduated to moderate heat until nearly done. To test this insert a fork between the thigh and body; if the juice is watery and not bloody it is done. Fowls

are roasted upon dripping pans, with a wire rack or small rings placed on the bottom of pan. Some put fowls to roast in a dry pan, using the drippings for basting, and others put in a little water. In roasting a turkey allow twenty minutes to the pound and twenty minutes longer. If poultry cannot be served immediately it is done, it may be kept hot without drying up by placing over a kettle of boiling water and laying a dripping pan over it.

In broiling chickens, it is difficult to do the inside of the thickest pieces without scorching the outside. It is a good plan to parboil them about ten minutes in a spider or skillet, covered close to keep the steam in; then put them upon the gridiron, broil and butter; cover them with a plate, while on the gridiron. They may be basted with a very little of the water in which they were broiled; and if you like melted butter to pour upon the chicken, the remainder of the liquor will be good used for that purpose.

An hour is enough for common sized chicken to roast. A smart fire is better than a slow one; but they must be tended closely. Slices of bread, buttered, salted and peppered, put into the stomach (not the crop) are excellent.

Chickens should boil about an hour. If old, they should boil longer, in as little water as will cook them. Have the water hot unless wanted for soup and then put them in cold. Skim when it boils up first, and keep it just above the boiling point, but it must boil gently, not violently. A little vinegar added to the water in which fowls are boiled makes them more tender.

Many, in making meat or fish pies, line the bottom of the pan with crust, and place in the oven until well "set," then line the sides, fill, cover and bake; it is difficult to bake the crust on bottom of dish, unless this plan is followed. A still better plan is to use no bottom, lining only the sides of the pan.

The garnishes for turkey, chicken and duck, are slices of lemon, horseradish, fried sausages or force meat balls, parsley, fried oysters and thin slices of ham.

DRESSING FOR CHICKEN OR TURKEY.

Two cups of finely crumbed stale bread (baker's is best), half a cup of finely chopped beef suet, two tablespoonfuls chopped parsley (dried will do), one teaspoonful each of thyme and marjoram, a little shred lemon peel and grated nutmeg. Moisten with a beaten egg, salt and pepper to taste. This is sufficient for a chicken; it will take double the quantity for a turkey, and is equally good for veal. Or, take dry pieces of bread or crackers, chop them fine, put in a small piece of butter or a little cream, with sage, pepper and salt, one egg and a small quantity of flour, moistened with milk.

DRESSING FOR GEESE OR DUCKS.

Two ounces onions, one ounce green sage leaves, one ounce of pecans or walnuts, chopped fine; a sprig of fennel, thyme or a bay leaf; four ounces toasted bread crumbs (made by putting crusts in an oven and when thoroughly brown and dry grating them), one tablespoonful of butter, the yolk of one egg well beaten, a minced apple, one dozen raw oysters, one or two bird peppers, black pepper and salt to taste; a few mushrooms and a truffle or two, chopped fine, adds to the delicious flavor.

CAMP WAY OF COOKING FOWLS.

Kill the fowl (no matter what kind it may be) by cutting off the head; hang up by the feet till free from blood; then carefully remove all the entrails and crop; use no water in the operation, save upon your hands before commencing; be careful not to remove or disturb the feathers; stuff the fowl with ordinary stuffing; then wrap the body up in wet brown paper and roast in the ashes of the fire as you would potatoes till done. The time consumed in roasting will depend on the age and kind of fowl. There is no danger of burning, if properly attended to, and better be overdone than rare. When you think the fowl sufficiently done, take out of the embers and unroll carefully; remove the feathers and skin together; place upon a large dish and carry to the table. A sweeter fowl was never eaten.

BREAKFAST DISH.

A nice cold breakfast dish is to take a fowl and cut it up, or take the remnants of a fowl from dinner, put a few slices of bacon between the layers and put the whole in a baking dish; flavor with pepper, salt and some parsley; then add jelly to the top made from gelatine, which can be done by dissolving it with boiling water. Leave this covered for half an hour or three-quarters in the oven, and, when done, trim with parsley.

TO DRESS COLD FOWL.

Take the remains of a cold fowl, remove the skin, then the bones, leaving the flesh in as large pieces as possible; dredge with flour, and fry a light brown in butter; toss it up in a good gravy well seasoned and thickened with butter rolled in flour; serve hot with bits of toasted bread.

SMOTHERED CHICKENS.

Cut the chickens in the back, lay them flat in a dripping pan with one cup of water; let them stew in the oven until they begin to get tender, take them out and season with salt and pepper; rub together one and one-half tablespoonfuls of flour, one tablespoonful butter; spread

all over the chicken ; put back in the oven, baste well and when tender and nicely browned take out of the dripping pan ; mix with the gravy in the pan one cup of thickened milk with a little flour ; put on the stove and let it scald up well and pour over the chickens ; parsley chopped fine is a nice addition to the gravy.

CHICKEN FOR TEA.

Boil a chicken (or chickens) in as little water as possible, until the meat falls from the bones. Chop the meat fine and season with salt and pepper. Put into the bottom of a mold some slices of hard boiled eggs, then a layer of the chopped chicken, another of egg, then chicken until the mold is nearly full. Boil down the water in which the chicken was cooked with a large pinch of gelatine moss—until about a cup and a half full is left—season and strain through a very coarse net and pour over the mold of chicken. Let it stand over night or all day near the ice—to be sliced down for supper and garnished with celery tops or parsley.

CHICKEN CHEESE.

Boil two chickens in merely water enough to make them tender ; take them out when done ; remove all the bones ; mince the meat very fine ; season with salt, pepper and butter, and return them to the water in which they were boiled ; cook until the liquid is nearly gone ; pour into a deep dish ; lay a plate over it ; put on a weight and set away in a cool place. When ready to be eaten cut it in slices and it will be as firm as cheese, and is very nice for a Sunday evening tea.

FRICASSEED CHICKEN, WITH GREEN CORN.

Cut the green corn from the cob, put it in the pot, with water enough to cover it, let it stew until it is nearly done ; then cut up the chicken, put it with the corn and let them stew together about half an hour ; put in a few whole grains of pepper, with a teacup of cream or milk ; thicken with two tablespoonfuls of flour stirred with a lump of butter ; add the salt last.

FRIED CHICKEN.

Fry some fat slices of salt pork until the grease is extracted, but not until it browns. Wash and cut up a young chicken of broiling size, soak it in salt and water half an hour, wipe dry, season with pepper, dredge with flour and fry in the hot fat to a rich brown. Set aside in a hot, covered dish. Pour into the gravy left in the pan, a cup of cream, or rich milk ; thicken with a tablespoonful of flour, the same of butter, and add a little chopped parsley ; boil up and pour over the chicken.

CHICKEN CROQUETTES.

One pint of milk or cream, one tablespoonful summer savory, three cups of finely-chopped cooked chicken meat, two ounces of butter, half cup of sifted flour, five eggs; stir flour and butter to a smooth paste; boil milk, salt and summer savory together; add butter, flour, meat and eggs, well beaten; cook all together a few minutes and set to cool; when cold form in balls and fry in boiling lard to a delicate brown; serve hot.

SOUTHERN CHICKEN CROQUETTES.

Take some cold chicken, and having cut the flesh from the bones, mince it small with a little suet and parsley; adding sweet marjoram and grated lemon peel; season it with pepper, salt and nutmeg; mix the whole well; pound it to a paste in a marble mortar, putting in a little at a time, and moistening it frequently with yolk of egg that has been beaten. Then divide it into equal portions, and having floured your hands, make it up in the shape of pears, sticking the head of a clove into the bottom of each to represent the blossom end, and the stock of a clove into the top to look like the stem. Dip them in beaten yolk of egg with a little water and then into bread crumbs grated fine, and fry in lard as you do fritters. Fry some parsley in the lard, cover the bottom of a dish with it, lay the croquettes on it and send to table as a side dish.

PRESSED CHICKEN.

Take one or two chickens, boil in a small quantity of water with a little salt, and when thoroughly done, take all the meat from the bones, removing the skin, and keeping the light meat separate from the dark; chop and season to taste with salt and pepper. Take a crock or pan, put in a layer of light and a layer of dark meat till all is used; add the liquor it was boiled in, which should be about one teacupful, and put on a heavy weight. When cold, cut in slices. Many chop all the meat together, with one pound of crackers added to the liquor it was boiled in; then chop all thoroughly together before putting in the mold. Turkey can be prepared the same way, sliced instead of chopping.

BAKED DUCK.

To cook a duck satisfactorily boil it first, until tender; this can be determined by trying the wing, as that is always the tough part of a fowl. When tender take out, rinse in clean water, stuff and put it in the oven for about three-quarters of an hour, basting often.

BRAISED DUCKS.

Prepare the ducks exactly like chickens for the dressing, which should be seasoned with butter, sage and onions, as well as salt and pepper.

Put them in a pot with some chopped onions, a little butter, and water enough to steam. Let them stew gently with the lid on, and then let the water evaporate and then brown them. Serve with green peas and jelly.

FRICASSEED DUCK.

Cut the duck into four quarters; chop an onion fine, and put all into a pot; cover with water, and add more as it boils away. Stir a little celery seed, or celery chopped up fine, three or four strips of salt pork, and when nearly done add a tablespoonful of Worcester sauce. Build a mound of mashed potatoes around your dish and carefully lay the contents of the fricassee in the center. Season with salt and pepper. This makes a juicy and delicious dish.

ROAST GOOSE.

Make a dressing of bread crumbs, onions and potatoes cut fine. Season with pepper, salt, sage, and butter the size of an egg. Fill the goose and tie down the wings; roast two hours and a half. Boil the liver and heart and add to the gravy, which must be thickened with flour. Send to table with apple sauce and mashed potatoes.

ROAST TURKEY.

Wash, dry and stuff with a dressing of dry bread, soaked in water, pressed out and mixed with salt, pepper, thyme, butter and an egg. Sew up the turkey snugly, and put in a pan with a little water; roast slowly, allowing three hours for a ten-pound turkey. When commencing to brown, rub over with a little butter to keep the skin from blistering; boil giblets in water, chop fine and put in gravy.

BONED TURKEY.

With a sharp knife slit the skin down the back, and raising one side at a time with the fingers, separate the flesh from the bones with knife until the wings and legs are reached. These unjoint from the body, and, cutting through to the bone, turn back the flesh and remove the bones. When bones are removed, the flesh may be re-shaped by stuffing. Many leave the bones in the legs and wings, as they are most difficult to remove. Stuff with force-meat made of cold lamb or veal, and a little pork chopped fine, and seasoned with salt, pepper, sage or savory, and the juice of one lemon; sew into shape, turn ends of wings under, and press the wings close to the back, and tie all firmly, so that the upper surface may be plump and smooth for the carver. Lard with two or three rows on the top, and bake until thoroughly done, basting often with salt and water and a little butter. Carve across in slices and serve with jelly, cranberries, or tomato sauce.

SCALLOPED TURKEY.

Cut the meat from the bones of a cold turkey, remove the skin and gristle, and chop the meat fine; put on the bottom of a buttered dish a layer of cracker crumbs, moisten with milk, then spread a layer of the minced turkey with bits of the stuffing, pepper, salt and small pieces of butter; then another layer of crackers, and so on, until the dish is nearly full. Before putting on the upper crust pour in the gravy left from the turkey, cover with a crust of cracker crumbs soaked in milk, seasoned with salt, pepper, butter, and beaten up light with two eggs; spread it over the top and bake well.

TO STUFF TURKEYS WITH OYSTERS.

Cut one dozen small gashes in the fleshy part of the turkey, on the outside, and in different places, and press one whole oyster in each gash; then close the skin and flesh over each oyster as tightly as possible. Stuff the inside of the turkey as usual.

TURKEY PATTIES.

Mince part of the breast fine, season with salt, nutmeg, grated lemon, white pepper and a little butter warmed; fill the patties and bake.

PRESERVES AND MARMALADES.

One great defect in preserving fruits is overboiling; of course they must be done through, but strawberries and the small fruits, such as raspberries, are spoiled if more than slightly cooked. Over sugaring is quite as great a defect as overboiling. Pound for pound of sugar to fruit is hardly a good rule to go by, because it differs so entirely in sweetness. For currants and plums this amount may be used, but for other fruits the sweetness becomes cloying. A fair rule in preserving sliced or whole fruit is to make a syrup of one and one-half pounds of sugar to one of water, which in volume should be once and a half more than that of the fruit.

The following tables gives the time or number of minutes that each kind of fruit should be boiled: Boil cherries moderately five minutes; boil raspberries moderately six minutes; boil blackberries moderately six minutes; boil plums moderately ten minutes; boil strawberries moderately eight minutes; boil whortleberries five minutes; boil pie plant, sliced, ten minutes; boil small sour pears, whole, thirty minutes;

boil Bartlett pairs, in halves, twenty minutes; boil peaches, in halves, eight minutes; boil peaches, whole, fifteen minutes; boil pineapples, sliced half an inch thick, fifteen minutes; boil Siberian or crab apples, whole, twenty-five minutes; boil sour apples, quartered, ten minutes; boil ripe currants six minutes; boil wild grapes ten minutes; boil tomatoes twenty minutes. The amount of sugar to a quart jar should be—For cherries, six ounces; for raspberries, four ounces; for Lawton blackberries, six ounces; for field blackberries, six ounces; for strawberries, eight ounces; for whortleberries, four ounces; for quinces, ten ounces; for small sour pears, whole, eight ounces; for wild grapes, eight ounces; for peaches, four ounces; for Bartlett pears, six ounces; for pineapples, six ounces; for Siberian or crab apples, eight ounces; for pie plant, ten ounces; for sour apples, quartered, six ounces; for ripe currants, eight ounces; for plums, eight ounces.

When fruit which is white and clear in color is wanted as a preserve, such as quinces or pears, the whole operation must be carried on as rapidly as possible. Everything must be ready. Just as soon as the fruit is pared or sliced it must at once be cooked. The contents in a jar cannot be too hot. A very easy method of doing this is to place the clean jars, when empty, in a vessel of water which is kept on the full boil while the fruit is being introduced into these jars from the preserving kettle. To take the hot fruit from one vessel to the other without this precaution is to run a useless risk. Take out the jar from the boiling water containing the preserve just as rapidly as possible, and when it is piping hot screw on the lid. Many think that a crust of mold found on the top of a preserve does no harm, as it can be removed. Moldy preserves are not always ruined, but it gives a bad taste to the preserves. A sure prevention of mold is to take white of an egg and wet slightly both sides of a piece of letter paper, sufficiently large to cover over the top of the preserves snugly.

Plums and fruit of which the skin is liable to be broken do better to be put in little jars, with their weight of sugar, and the jars set in a kettle of boiling water till the fruit is done. See that the water is not high enough to boil into the jars. When you put preserves in jars lay a white paper, thoroughly wet with brandy, flat upon the surface of the preserves, and cover them carefully from the air. If they begin to mold scald them by setting them in the oven till boiling hot. Glass is much better than earthen ware for preserves; they are not half as apt to ferment.

In making marmalades, if put up in small quantities and for immediate use, three-quarters of a pound of sugar to one pound of fruit is sufficient; but if desirable to keep them longer, a pound of sugar to a pound of fruit is a better proportion. As in preserves, the best sugar should be used. Put up in tumblers or small jars.

APPLE PRESERVES.

Weigh equal quantities of good brown sugar and of apples; peel, core and mince them small; boil the sugar, allowing to every three pounds a pint of water; skim it well and boil it pretty thick; then add the apples, the grated peel of one or two lemons, and two or three pieces of white ginger. Boil till the apples look clear and yellow. This preserve will keep for years.

BARBERRY PRESERVES.

Few are aware that barberries preserved in common molasses are very good for common use. Boil the molasses, skim it, throw in the barberries and simmer until they are soft. If you wish to lay by a few for sickness, preserve them in sugar. Melt the sugar, skim it, throw in the barberries; when done soft, take them out and throw in others. For preserving, the sugar should be melted over a fire moderate enough not to scorch it. When melted it should be skimmed clean and the fruit dropped in, to simmer until it is soft.

CHERRY PRESERVES.

Common sour cherries are best; stone and take pound of sugar to pound of fruit; take half of your sugar and sprinkle over the fruit, let it stand about an hour, pour into a preserving kettle, boil slowly ten minutes, skim out the cherries; add remainder of sugar to the syrup; boil, skim and pour over the cherries; the next day drain off the syrup, boil, skim, add the cherries, boil twenty minutes and seal up in small jars.

CURRANT PRESERVES.

Ten pounds currants, seven pounds sugar. Take the stems from seven pounds of the currants, and press the juice from the other three pounds. When the juice and sugar are made into a hot syrup, put in the currants and boil until thick and rich.

BLACK CURRANT PRESERVES.

Gather the currants upon a dry day; to every pound allow half a pint of red currant juice and a pound and a half of finely pounded loaf sugar. With scissors clip off the heads and stalks; put the juice, currants and sugar in a preserving pan; shake it frequently till it boils; carefully remove the fruit from the sides of the pan and take off the scum as it rises; let it boil for ten or fifteen minutes. This preserve is excellent.

CITRON PRESERVES.

Peel and cut the citron in pieces an inch square, boil in weak alum water until soft, drain off the water and add one pound of sugar to each pound of citron; to every five pounds of the preserve add one pound of raisins and one lemon sliced; dissolve sugar; when hot add the fruit, and simmer slowly for one hour. The raisins may be left out, if preferred.

CANTELOPE RIND PRESERVES.

Keep the rinds of cantelopes or watermelons in strong brine until you wish to preserve them; then boil in fresh water until the salt is removed. Soak or boil a short time in weak alum water, then boil again in fresh water until there is no taste of alum left. Make a rich syrup of two pounds of white sugar to each of rind. When the syrup has boiled until well clarified, drop the rind in, and boil an hour. Lemon flavoring may be added and a few drops of citric acid to prevent sugaring.

FIG PRESERVES.

Take weight of ripe figs in sugar, the peel of one lemon and juice of two, to five or six pounds of figs. Let the figs soak in cold water twelve hours, then simmer in water until tender, take them out and drain. To each pound of sugar add a teacup of cold water; boil and skim until clear. Put in the figs and simmer ten minutes. Take out the figs and spread them in the sun for a short time, while you add the juice and peel of the lemons and a small teaspoonful of ginger to the syrup, and boil until thick, then put in the fruit and boil fifteen minutes more. Fill your jars about three-fourths with the fruit, and fill up with hot syrup. Any kind of fruit is good, cooked until clear and tender in a thick syrup, laid in the sun until dry, then packed in boxes dusted with sugar, and a white paper between each layer.

Fig pickles are nice and may be made in the same way with much less sugar, a little vinegar and spices.

GINGER PRESERVES.

Pare roots of green ginger and lay in cold water fifteen minutes; boil in three waters (changing hot for cold every time) until very tender; drain and lay in ice water. For the syrup allow one and a quarter pounds of sugar for every pound of ginger, and a cup of water for every pound of sugar. Boil and skim until the scum ceases to rise. When the syrup is cold, wipe the ginger dry and drop it in. Let it stand twenty-four hours and then drain and reheat the syrup. Then, when blood warm, put in the ginger and let it stand for two days. Then reboil the syrup and pour it over the ginger scalding hot. In a

week drain off again ; boil and add again while hot to the ginger ; cover closely. It can be used in about two weeks.

MOCK GINGER PRESERVES.

Cut into strips the thick rind of a watermelon, trim off the green and cut out the inside until the rind is firm ; cover with water, into which throw enough soda to make the water taste of it ; let it stand from twelve to twenty-four hours ; take out, boil in clear water until a straw will go easily through ; drain ; put into a syrup made of good brown sugar, very strongly flavored with 'pounded ginger ; let boil slowly until the syrup penetrates the rind. This is almost as good as ginger preserve.

A beautiful nice preserve may be made by cutting the rind into fancy shapes, and substituting white sugar and lemons cut in thin rounds for the ginger and brown sugar. Soda makes the rind more brittle than alum or lime.

GRAPE PRESERVES.

Pick from the stem, wash, drain and weigh ; take the same amount of white sugar ; put in a bright tin dish-pan ; stir the grapes and sugar together ; set in the oven until it is hot, then place on the stove stirring continually from the bottom until it boils ; set one side of the pan off the stove ; have the other side hot and with a long-handled skimmer skim the seeds off as they rise on the cool side. In this way you can remove all the seeds. Be very careful not to let them burn. Wild grapes may be cooked in the same way.

GOOSEBERRY PRESERVES.

The tops and tails being removed from the gooseberries, allow an equal quantity of finely powdered loaf sugar, and put a layer of each alternately into a large deep jar ; pour into it as much dripped red currant juice as will dissolve the sugar, adding its weight in sugar. The next day put all in a preserving pan and boil it.

MELON RIND PRESERVES.

Cut the rinds into small strips or squares ; take equal weight of sugar and rinds ; boil two hours slowly, and put into pots for use. Any rinds can be preserved in this way, and are very nice for cakes or mince pie. Lemon peel boiled with the rinds adds to the flavor. Lemon peel may be candied by boiling it with sugar and exposing it to the air until the sugar crystallizes.

ORANGE PRESERVES.

Take any number of oranges, with rather more than their weight in white sugar. Slightly grate the oranges and score them round and round with a knife, but do not cut very deep. Put them in cold water

for three days, changing the water two or three times a day. Tie them up in a cloth, boil them until they are soft enough for the head of a pin to penetrate the skin. While they are boiling place the sugar on the fire with rather more than half a pint of water to each pound; let it boil for a minute or two, then strain through muslin. Put the oranges into the syrup till it jellies and is a yellow color. Try the syrup by putting some to cool. It must not be too stiff. The syrup need not cover the oranges, but they must be turned, so that each part gets thoroughly done.

PRESERVED ORANGE OR LEMON PEEL.

Peel the oranges and cut the rinds into narrow shreds; boil till tender; change the water three times; squeeze the juice of the orange over the sugar; put pound to pound of sugar and peel; boil twenty minutes all together. Lemons may be preserved in the same way.

PEACH PRESERVES.

Pare and stone your fruit and cut in halves; weigh it, and allow one pound of sugar to one pound of fruit; crack peach stones, extract the kernels and put a few into your syrup (for flavoring) while cooking. Put a layer of sugar in the kettle first, then a layer of fruit, and so on until all is used; set where it will warm slowly until the sugar is melted and the fruit hot through; boil steadily until the peaches are tender and clear; take out with a perforated skimmer and lay on large flat dishes, crowding as little as possible. Boil the syrup almost to a jelly—that is clear and thick, and skim; fill your jars two thirds full of the fruit, pour on the boiling syrup and when cold cover with brandied tissue paper, then with cloth, lastly with thick paper tied tightly over them. The peaches should be ready to take off after half an hour boiling; the syrup boils fifteen minutes longer; stir often to let the scum rise, and skim.

Pears are put up the same, only pared. Leave stems on and fruit whole.

TO PRESERVE CLING-STONE PEACHES.

Take the finest peaches, pare them nicely, halve them and put in a bowl; have their weight of loaf sugar sprinkled over them and let them stand for several hours. Put them in the preserving kettle, add a little water and let the peaches remain until thoroughly scalded. Take them out with a ladle, pouring off the syrup. Boil and skim the syrup until it is clear and rich; return the fruit to the kettle and cook there gently until it is clear.

PEAR PRESERVES.

Peel and quarter large pears, and allow one pound of sugar to one pound of fruit; stick one clove to a pear in the pieces. Boil the sugar

with one pint of water to the pound; put in some bits of lemon peel and when the syrup has boiled up clear, put the pears in and let them heat through; take them out, let cool and put back to cook until soft. Small ones can be put up whole with a clove in the end.

PLUM PRESERVES.

Allow to every pound of fruit a pound of sugar; put into stone jars alternate layers of fruit and sugar, and place the jars in a moderately warm oven. Let them remain until the oven is cool. If prepared at tea time let them remain until morning; then strain the juice from the plums, boil and clarify it. Remove the fruit carefully to glass or china jars; pour over the hot syrup and carefully cover with egg, tissue paper, or thick white paper, or bladder tied closely down. Or preserve same as peaches.

QUINCE PRESERVES.

Pare, quarter and core the fruit, saving the skins and cores. Put the quinces over the fire with just enough water to cover them, and simmer until perfectly tender, but do not let them break. Take out the fruit and spread on dishes to cool; add the parings and cores to the water in which the quinces were boiled, and cook one hour; then strain through a jelly-bag, and to each pint of this liquor allow a pound of sugar. Boil and skim this, then put in the fruit and boil fifteen minutes. Take it off the fire and let it stand in a deep dish twenty-four hours, then drain off the syrup and let it boil again; put in the quinces and cool fifteen minutes. Take out the fruit and spread on dishes to cool; boil down the syrup thick; put the fruit in jars until two-thirds full, then cover with the syrup.

STRAWBERRY PRESERVES.

Select the largest and finest strawberries. Hull them, weigh and allow to each pound one pound of the best double refined loaf sugar finely powdered. Divide the sugar into two equal portions. Put a layer of strawberries into the bottom of a preserving kettle and cover them with a layer of sugar, until half the sugar is in. Next set the kettle over a moderate fire and let it boil till the sugar is melted. Then put in, gradually, the remainder of the sugar, and, after it is all in, let it boil hard for five minutes, taking off the scum with a silver spoon; but there will be little or no scum if the sugar is of the very best quality. Afterwards remove the kettle from the fire and take out the strawberries very carefully in a spoon. Spread out the strawberries on large, flat dishes, so as not to touch each other, and set them immediately in a cold place or on ice. Hang the kettle again on the fire, and give the syrup one boil up, skimming it if necessary. Place a fine strainer over

the top of a mug or pitcher, and pour the syrup through it. Then put the strawberries into glass jars or tumblers; pour into each an equal portion of the syrup. Lay at the top a round piece of white paper dipped in brandy. Seal the jars tightly.

A shorter method is to put them in a preserving kettle over a slow fire until the sugar melts; boil twenty-five minutes fast; take out the fruit in a perforated skimmer and fill a number of small cans three-quarters full; boil and skim the syrup five minutes longer; fill up the jars and seal while hot; keep in a cool dry place.

Raspberries may be preserved as above. Also large, ripe gooseberries. To each pound of gooseberries allow one and a half pounds sugar. Bury them in a box of sand or keep in a dark, cool place.

GREEN TOMATO PRESERVES.

Eight pounds small green tomatoes (pierce each with a fork), seven pounds sugar, the juice of four lemons, ginger and mace mixed, one ounce. Heat all together slowly, and boil until the fruit is clear. Take it from the kettle in a perforated skimmer, and spread upon dishes to cool. Boil the syrup until thick, put the tomatoes in jars and pour syrup over them hot. Keep in a cool, dry place. These taste much like foreign preserves.

RIPE TOMATO PRESERVES.

Seven pounds round yellow or egg tomatoes, peeled; seven pounds sugar; juice of three lemons; let them stand together over night; drain off the syrup and boil it, skimming well; put in the tomatoes, and boil gently twenty minutes; take out the fruit with a perforated skimmer and spread upon dishes; boil the syrup down until it thickens, adding, just before taking it up, the juice of three lemons; put the fruit into the jars and fill up with hot syrup. When cold seal up.

TOMATO FIGS.

Scald and skin pear-shaped (or any small sized) tomatoes, and to eight pounds of them add three pounds of best brown sugar; cook without water until the sugar penetrates and they have a clear appearance, take out, spread on dishes, and dry in the sun, sprinkling on a little syrup while drying; pack in jars or boxes, in layers, with powdered sugar between. Thus put up they will keep for any length of time and are nearly equal to figs.

PRESERVED AND DRIED FRUIT.

Use one pint of sugar for a pint of fruit, put them together in a porcelain kettle, a layer of the fruit at the bottom. When the sugar is dissolved, let them boil one or two minutes, skim from the syrup, and

spread on plates to dry in a partly cooled oven. Boil the syrup until thickened, pour it over the currants and dry it with them. Pack in paper-sacks, or a box lined with paper, and keep in a dry and cool place. Heat engenders moths, but a few sprigs of dry sassafras will keep fruit secure from their intrusion. Blackberries, cherries, plums and currants may be dried in this way, or any of the small fruits.

MARMALADE OF MIXED FRUITS.

Pare equal quantities of apples, pears, peaches and quinces ; cut them fine and put them to boil with a pint of water to six pounds of fruit ; let them cook thoroughly ; take out and mash well ; clean the kettle and put them back with half their weight in sugar, and cook slowly two hours.

CIDER APPLE-SAUCE.

Pare, quarter and core sweet apples sufficient to fill a gallon porcelain kettle ; put with them a half-gallon boiled cider and let it come to a boil. Place a plate over them and boil steadily but not rapidly until they are thoroughly cooked, testing by taking one from under the edge of the plate with a fork. Do not remove the plate until done, or the apples will sink to the bottom and burn.

APPLE MARMALADE.

Pare, core and cut the apples in small pieces ; put them in water with some lemon juice to keep them white ; after a short interval take them out and drain them ; weigh and put them in a stewpan with an equal quantity of sugar ; add grated lemon peel, the juice of a lemon, some cinnamon sticks and a pinch of salt. Place the stewpan over a brisk fire and cover it closely. When the apples are reduced to a pulp, stir the mixture until it becomes of the proper consistency.

APPLE BUTTER.

Take one bushel of sour apples (do not peel), wash them, cut out the cores and decayed spots, put into a tin boiler (kept for the purpose), and boil until tender ; run them through a sieve, return to the boiler with water in which they were cooked and let boil for an hour till as thick as apple sauce ; add cinnamon, cloves and brown sugar to suit the taste, two quarts or a little more of apple jelly ; after cooking a little longer, put while hot into jars.

CHERRY MARMALADE.

Stone the cherries and pulp them thoroughly through a coarse sieve ; to every three pounds of pulp add half a pint of currant juice ; add

three-quarters of a pound of sugar to each pound of fruit; mix together and boil until it will jelly. Put in cans or glasses.

GRAPE MARMALADE.

Pick the grapes from the stem, put into a preserving kettle, covering them with water. Boil until perfectly soft, then pour into a colander and rub them until all the pulp passes through; then to each pint of pulp add one pound of clarified sugar and boil until the proper consistency. Put it into jars and cover as preserves.

ORANGE MARMALADE.

Take three pounds of sweet oranges and two pounds of lemons, with the same weight of sugar. Take a thin paring from the fruit and cut into fine chips; boil them until quite tender; scrape off the pulp from the inner skins, and pick out the seeds. Have a dish with a little water, in which put skins and seeds to extract all the juice possible. When all is ready, strain the water from the chips and skins, and use one and a half pints for the syrup. Boil pulp, chips, etc., twenty minutes, and cover when cold.

PEACH MARMALADE.

Take ripe freestone peaches. Pare, stone and quarter them; to a pound of fruit allow three-quarters of loaf sugar and half ounce of bitter almonds. Blanch the almonds in scalding water and pound them until smooth. Scald the peaches in a very little warm water; mash them; mix them with the sugar and almonds, and put the whole into a preserving kettle. Boil it to a thick, smooth paste. Skim and stir it well, and keep the kettle covered as much as possible. Fifteen minutes will be sufficient to boil them. When cold, put up in glass jars.

PLUM MARMALADE.

Stone them and put into the kettle with a pound of sugar to each pound of fruit; put a small cup of cold water in first to prevent burning. When the fruit begins to soften, take a potato-masher and mash it to a pulp, without taking it from the fire. Let it boil gently for fifteen or twenty minutes, not longer than twenty. Take from the fire and put into jars.

PLUM CHEESE.

Boil plums in sufficient water to prevent burning; then wash and strain; to every pound of pulp add half a pound of clear brown sugar; cook as you would jam, stirring to prevent burning. It can be cut in slices, and is a nice addition for lunch.

QUINCE MARMALADE.

Poor quinces, unfit for other uses, can be washed and cut in small pieces, coring but not paring them. Allow three-quarters of a pound of sugar and a teacup of water to a pound of fruit, and boil slowly two hours, stirring and mashing it fine. Strain through a colander, and put in glasses or bowls. Peaches, crab apples or sour apples may be used in the same way.

SALADS.

Salads are the most delicious of all vegetable dishes, and are good appetizers, especially in warm weather. The vegetables used for salads are: Lettuce, cabbage, boiled asparagus, boiled cauliflowers, celery, water-cress, onions, etc. Prepare these carefully by washing in ice-cold water, cleaning thoroughly from all dirt or foreign substances, drying carefully in a towel, avoiding as much as possible crushing or breaking the leaves, as it causes them to wilt, and then shredding with the fingers instead of using a knife. Always avoid using a knife on any kind of salad, as it blackens and destroys the crispness and freshness of the vegetable. Lettuce is often served with the leaves entire, except the leaves are broken from the center stalk, and the stalk reserved for garnishing; serve the lettuce on ice without dressing, and let it be prepared by the one served, or if dressing is preferred, use one-third as much oil as vinegar; pepper and salt at discretion, mustard if liked; pile in a salad bowl; sprinkle with powdered sugar, and pour the rest of the ingredients mixed together over the salad. Toss up with a silver fork to mix all well.

If eggs are used, boil them hard and powder them, by mashing with the back of a silver spoon; add the seasoning, then the oil, a few drops at a time, and lastly and gradually the vinegar. A celebrated caterer says the dressing of a salad should be saturated with oil, and seasoned with pepper and salt, before the vinegar is added; it results from this process that there can never be too much vinegar, for, from the specific gravity of the vinegar compared with the oil, what is more than useful will fall to the bottom of the bowl; the salt should not be dissolved in the vinegar, but in the oil, by which means it is more equally distributed throughout the salad. Always use the freshest olive salad oil; cream or melted butter is a good substitute if the salad oil cannot be procured, or even pure meat drippings, but if these are used, they should be added the last of all.

For chicken or potato salads, prepare the dressing, pour it over the dish prepared, garnish the top with slices of cold boiled egg or lemon, and finish the edge of dish with sprigs of celery, and set away until needed. Salads should not be prepared more than two hours before eating, and should be left in the ice-box until the meal is ready to serve. Lettuce, cabbage, celery and all vegetables used for salads, should be left in ice water for several hours before using. Vegetable salads should be stirred as little as possible in order that their freshness may be preserved until ready to serve.

To fringe celery stalks for chicken, meat, or salad garnishes, cut the stalks into two-inch lengths; stick plenty of coarse needles into a cork; draw half of the stalk of celery through the needles; when done lay in a cold place to curl. Stir salads with a wooden fork or spoon.

A SIMPLE SALAD DRESSING.

Mix three tablespoonfuls of olive oil and one tablespoonful of grated onion, with half a teaspoonful of salt—the same of pepper and mustard. Mix well, add two tablespoonfuls of vinegar and pour over the salad.

DRESSING FOR COLD SLAW.

Two-thirds of a cup of vinegar, one egg; piece of butter the size of an egg; one teaspoonful of salt, one-half teaspoonful of mustard. Put over the fire, stir until thick enough. Cool before using.

MAYONNAISE SALAD DRESSING.

The yolks of two eggs raw and well beaten. Season with cayenne pepper, salt and mustard to the taste, then add, in as fine a stream as possible, olive oil, and stir constantly until as smooth and thick as required. Add vinegar, a little at a time, as you stir it. Nice for any kind of salad.

A WHOLESOME SUMMER SALAD.

Cut up a pound of beef into thin slices, and half a pound of white, fresh lettuce; put in a salad bowl, season with a teaspoonful of salt, half that quantity of pepper, two tablespoonfuls of vinegar, and four of good salad oil. Stir all together lightly with a fork and spoon, and when well mixed it is ready to serve.

MADE MUSTARD DRESSING.

Four tablespoonfuls of English mustard, two teaspoonfuls of salt, the same quantity of salad oil and white sugar, one teaspoonful of pepper; vinegar to make a smooth paste—that from celery or onion pickles, if you have it. Rub mustard, oil, sugar, pepper and salt together, wet by

degrees with vinegar, beating very hard at the last, when the proper consistency has been gained.

ASPARAGUS SALAD.

After having washed and scraped asparagus, boil soft in salt water, drain off water, add pepper, salt and strong cider vinegar, and then cool. Before serving, arrange asparagus so that heads will all lie in center of dish ; mix the vinegar in which it was put, after removing from the fire, with good olive oil or melted butter, and pour over the asparagus.

BAVARIAN SALAD.

Two small onions, two heads of lettuce, pulled to pieces ; one boiled beet, cold and sliced, three tablespoonfuls salad oil, two of vinegar, yolk of one raw egg, one saltspoonful of salt and same of made mustard. Chop the onions very fine, and beat in the whipped egg, the salt, mustard, the oil and the vinegar. Put the lettuce into a dish ; cover with the beet-root and pour on the dressing.

BEAN SALAD.

String young beans, break into half-inch pieces (or leave whole), wash and cook soft in salt water ; drain well, add finely-chopped onion, pepper, salt and vinegar ; when cool add olive oil or melted butter. The onions may be omitted.

COLD SLAW.

Slice on a cutter as fine as possible and dress simply with salt, vinegar, and plenty of olive oil, mixing thoroughly. This should be dressed at the table when ready to serve. The olive oil may be left out and sugar used in its place.

CREAM SLAW.

One large cabbage cut very fine, pint vinegar, pint sweet cream, half cup sugar, teaspoonful flour, two eggs and a piece of butter the size of a walnut ; put vinegar, sugar and butter in a saucepan and let boil ; stir eggs, cream and flour, previously well mixed, into the vinegar, boil thoroughly and throw over the cabbage, previously sprinkled with one tablespoonful of salt, one of black pepper and one of mustard.

CABBAGE SALAD.

One small head of cabbage, chopped fine or cut into shreds, one cup of boiling milk, three-fourths of a cup of vinegar, one tablespoonful of butter, one tablespoonful of white sugar, two eggs well beaten, one teaspoonful essence of celery, pepper and salt. Heat milk and vinegar in separate vessels. To the boiling vinegar add butter, sugar and season-

ing, lastly the chopped cabbage. Heat to scalding, but do not let it boil. Stir the beaten eggs into the hot milk. Cook one minute together after they begin to boil. Turn the hot cabbage into a bowl; pour the mixture over it; toss up and about until all the ingredients are well mixed. Cover and set in a very cold place for several hours.

HOT SLAW.

One small, firm head of cabbage shred fine, one cup of vinegar, one tablespoonful of butter, one tablespoonful of sugar, two tablespoonfuls of sour cream, one-half teaspoonful of made mustard, one saltspoonful of pepper and the same of salt. Put the vinegar and all the other ingredients for the dressing, except the cream, in a saucepan and heat to a boil; pour scalding hot over the cabbage; return to the saucepan and stir and toss until all is smoking again; take from the fire, stir in the cream, turn into a covered dish and set in hot water ten minutes before you send to the table.

CELERY SALAD.

One-half head of cabbage, three bunches of celery, both chopped fine. Take one cup of vinegar, a lump of butter the size of an egg, yolks of two eggs, well beaten; one teaspoonful of salt, same of mustard, a pinch of cayenne pepper, one teaspoonful of sugar. Mix these well and put over the fire and stir until like thick cream. When cold add two tablespoonfuls of thick, sweet cream. If not moist enough, add a little cold vinegar.

CHICKEN SALAD (WITH CELERY).

Take two large fowls boiled, and cold; remove all the fat and skin, and chop, but not too fine. Take three large heads of celery and chop, mix thoroughly with the chicken, and pour over them a portion of the mayonnaise dressing, stirring it well together, then form in a mound in the center of a dish, pour over the rest of the dressing, and garnish the edge of the dish with the celery leaves, or double parsley. Salt or vinegar can be added while mixing, if desired.

CHICKEN SALAD (FOR SPRING).

Four heads of lettuce, one large sized chicken chopped. Mix lightly together and pour over the following dressing: One teaspoonful of capers, three hard-boiled eggs (yolks), one raw egg, one dozen olives chopped, twelve tablespoonfuls oil, one of vinegar, one teaspoonful mixed English mustard, one teaspoonful salt, two of white wine vinegar, one of white pepper. The same salad may be made with four

heads of celery, if preferred. Save out some of the delicate green leaves and the whites of the boiled eggs to garnish the dish.

CHICKEN SALAD (WITH LETTUCE).

Cut the meat from two chickens, or one if you want a small dish. Add an equal quantity of shred lettuce, after you have cut the chickens into narrow shreds two inches long. Mix in a bowl. Prepare a dressing thus: Beat the yolks of two eggs, salt slightly and beat in, a few drops at a time, four tablespoonfuls of oil; then, as gradually, three teaspoonfuls of hot vinegar and half a teaspoonful of best celery essence. The mixture should be thick as cream; pour over the chicken, mix well and lightly; put into a salad dish and lay sections of two hard-boiled eggs on top, with a chain of sliced whites around the edge.

CHICKEN SALAD (WITH CABBAGE).

Boil tender two nice chickens, mince well the meat, removing every scrap of fat, gristle and skin; take the best part of a small cabbage, discarding all the pith and green leaves; chop fine—there should be less than a quart when chopped—chop half as much celery as cabbage and mix well with the chicken; then boil four eggs very hard, work the yolks to a paste with a wooden spoon; half gill of good sweet olive oil or one gill of melted butter; mix gradually with the egg until all is mixed; add one tablespoonful of finely ground best black pepper, two tablespoonfuls of mixed mustard stirred thoroughly into the paste, and add one teacup of vinegar and one tablespoonful of salt; mix all together half an hour before using. If liked add half a cup of grated horseradish.

CUCUMBER SALAD.

Pare and lay them in ice-water one hour, then slice and season to taste with vinegar, pepper and salt. Never omit the soaking in ice-water.

EGG OR FISH SALAD.

Take cooked potatoes and slice very thin; add to them three hard-boiled eggs, also sliced thin; chop one small, fresh onion. In a glass bowl or salad dish put a layer of potatoes, then a layer of eggs, and sprinkle over them a little chopped onion, salt and pepper. For dressing, take the yolk of a raw egg and stir into it half teaspoonful of made mustard. Beat into it, drop by drop, three tablespoonfuls of sweet cream; add one tablespoonful of strong vinegar and the white of the egg beaten to a stiff froth. If needed for supper make at noontime. Flakes of cold boiled salmon, cod or halibut, substituted for the eggs, or added with them, will make a fish salad.

LETTUCE SALAD.

Pick apart the heads and pile upon pounded ice, on a glass dish. Pass vinegar, pepper, salt and powdered sugar with it.

LOBSTER SALAD.

Pick the meat carefully from the shell after boiling, chop and serve with mayonnaise dressing. Garnish with parsley.

ORANGE SALAD.

Oranges thinly sliced and freed from seeds—dressed with lemon juice and salad oil, one-fourth of lemon juice to three-fourths of oil, with a dust of cayenne pepper—combine novelty with merit; especially is orange salad excellent with cold game or roast pork.

LEMON SALAD.

Lemon salad is similarly prepared, substituting the lemons for the oranges (and *vice versa*), with the addition of lettuce, carefully washed and dried, and some sprigs of fresh mint or tarragon.

OYSTER SALAD.

Steam one quart of oysters until tender; take one pint of celery after it is cut fine with a sharp knife, and make a good, rich salad dressing. Put oysters and celery on ice until serving time, drain the celery in a colander and mix lightly before pouring the dressing over them. Garnish with leaves of celery and a border of the stalks cut in fancy shapes.

PICNIC SALAD.

One quart of very finely chopped cabbage, two-thirds cup of sour cream, two well-beaten eggs; season to taste with sugar, salt, pepper and mustard. If you have no celery to chop with your cabbage, put in a tablespoonful of celery seed. Add a little vinegar. This is very fine, will keep well several days, and for this reason is excellent for picnics.

PORK OR VEAL SALAD.

The remains of cold roast pork make a nice salad if mixed with celery in the proportion of two cups of celery to one of meat; any salad dressing preferred may be used. Veal also makes a nice salad if steamed or roasted so as to retain its juices and flavor.

POTATO SALAD.

Slice several cold boiled potatoes with one large onion; season with salt and pepper. The dressing—Take yolks of three hard-boiled eggs (slice

the whites with the potatoes), stir them to a cream, beat in two teaspoonfuls of sugar, one of made mustard, one of white mustard seed, two tablespoonfuls of salad oil, and one-half teacup of vinegar. This should be of the consistency of cream. Pour over the salad and set on the ice till served.

AMERICAN POTATO SALAD.

Take as many cold potatoes, boiled with the skins on, and peeled while hot, as may be required. Cut into small pieces, half the size of a hickory-nut, add one tablespoonful of grated onion. Cover them with mayonnaise dressing and set on ice. Or slice cold potatoes—not too thin—and young onions—one-third onions—and pour over them “a simple salad dressing.”

FRENCH POTATO SALAD.

The potatoes are first put into cold water in their jackets, with a good teaspoonful of salt added to a dozen potatoes. They are then allowed to boil up, and afterward left to simmer gently until quite tender. When cold they are peeled and cut up into rounds as thin as possible, which are laid in a dish, well seasoned with salt and pepper, sprinkled with plenty of finely-chopped parsley, and then saturated with oil and vinegar. In other salads, vinegar is used in about the proportion of one to four of oil; but potatoes require a great deal more—in fact, an almost equal quantity of each, not less in any case than three spoonfuls of vinegar to four of oil. Those who like the flavor will find thinly sliced onions, either spring or Spanish, or a very small piece of garlic, finely shred, a great improvement to the salad.

GERMAN POTATO SALAD.

Take as many potatoes as liked and boil them in their jackets until done; when partly cold, slice them up and add sliced onions to the taste, with pepper, salt, vinegar and salad oil, or roast beef drippings if you have no salad oil. Be sure and have the potatoes warm enough, and don't put too much vinegar to them, only enough to wet them through. Winter lettuce chopped with the onions, makes potato salad very much nicer, and the dish is made very attractive by being garnished with it.

SALMON SALAD.

For a pound can of salmon, break a fine head of crisp lettuce into bits and mix well, then add plenty of mayonnaise dressing, or any of the boiled dressings. Serve icy cold, as all salads should be, to be good. Any kind of cold, boiled, fresh fish will make a fine salad either with or without potatoes.

SWEET-BREAD SALAD.

Boil the sweetbread twenty minutes, then drop them into cold milk; wipe dry, split them and fry in butter until brown; cut them in small pieces and mix with lettuce. Make a dressing of the yolks of two eggs, two tablespoonfuls of vinegar, two teaspoonfuls of mixed mustard, salt and half a cup of olive oil, well beaten, the oil added in as fine a stream as possible.

TOMATO SALAD.

One dozen medium sized tomatoes peeled and sliced. Set on ice and when ready to serve, pour over them the following dressing: The yolks of four hard boiled eggs and one raw egg well beaten; salt and mustard to the taste; a pinch of cayenne pepper, and half a cup of olive oil, added very slowly, a little at a time, with vinegar the same way until of the right consistency and taste.

TURKEY SALAD.

The white meat of the turkey cut up in small pieces; an equal quantity of blanched celery, also cut into lengths. Salt slightly, and when dinner is nearly ready, pour over them a dressing made of the yolks of three hard boiled eggs rubbed to a powder with a teaspoonful of sugar, half as much salt, pepper and made mustard, when worked into a paste with two tablespoonfuls of oil, and six of vinegar. Toss up the salad well with a fork, and garnish with white of egg cut in rings.

VEGETABLE SALAD.

Take new potatoes and young beets; boil until done in separate kettles, then slice into the dish in which they are to be put on the table; first put a layer of potatoes, sprinkled with pepper and salt and little lumps of butter, then a layer of beets, treated in the same way, and so on until the dish is full, then pour over all a very little sweet cream or milk, or vinegar, if preferred.

WATER CRESSES.

Wash and pick over the cresses carefully, pluck from the stems, and pile in the salad bowl, with a dressing of vinegar, pepper, salt and sugar, well stirred in.

SANDWICHES.

Cold tongue, cold roast veal, cold roast beef and cold ham are all of them excellent for sandwiches, but the flavoring of salt, mustard, etc., is varied to suit the peculiar qualities of each. Tongue and ham possess decided qualities of their own, but the other two meats require toning-up to suit the palate.

Grated pineapple-cheese, mixed with a thick mayonnaise and placed between very thinly cut slices of bread, is very much liked for traveling or picnic lunches.

A new way to make sandwiches is to boil a few pounds of nice ham ; chop very fine while yet warm, fat and lean together, with an equal quantity of lean veal boiled or roasted ; rub dry mustard through the mass in proportion to suit the taste, also a pinch of cayenne pepper ; a single clove of garlic chopped with the meat vastly improves it ; add as much sweet butter as you would use to spread on bread sandwiches ; mix well ; have some nice light soda and sour milk biscuit, cold ; cut in two and spread the mixture between, or use muffins if you have them. These are very nice for a picnic or festival table, and not half the work of those made in the old way, as it saves you buttering the bread, slicing the ham and spreading the mustard, and you will find that twice the number will be eaten than if made in the old way.

SANDWICH DRESSING.

Yolks of two hard boiled eggs, one teaspoonful of made mustard, one-half teaspoonful of pepper, one of salt, two tablespoonfuls of vinegar and one large tablespoonful of olive oil ; chop the meat fine ; mix dressing with the meat and put between the bread.

EGG SANDWICH.

Take as many hard boiled eggs as necessary ; grate them ; salt and pepper, put between buttered slices and send to table.

EGG AND HAM SANDWICHES.

Mince cold, boiled ham and hard boiled eggs together. Have ready some thin slices of bread spread with butter and mustard ; place the minced meat between the slices. Nice for traveling lunch.

HAM SANDWICHES.

Chop fine the lean of cold boiled ham ; season with prepared mustard and black pepper. Add melted butter and sweet cream until smooth like a paste ; then spread between buttered slices of bread.

LUNCH SANDWICHES.

Chop sardines, ham and a few pickles quite fine ; mix with mustard, pepper, salt, vinegar, and catsup, if liked ; spread between bread nicely buttered. This is to be cut crosswise like jelly cake.

MIXED MEAT SANDWICHES.

Chop fine, cold ham, tongue and chicken; mix with one pint of the meat half a cup melted butter, one tablespoonful salad oil, one of mustard, if desired, the yolk of a beaten egg, and a little pepper; spread on bread cut thin and buttered. Ham alone may be prepared in this way.

OYSTER SANDWICHES.

Chop raw oysters very fine, season with pepper, salt and a little nutmeg and four crackers pounded and sifted; the white of an egg beaten; cream and butter. When all is mixed, heat them over the fire until a smooth paste. Spread between buttered slices of bread. Or a quart of solid meats, a half-teacup of melted butter, the same of rich cream, whites of three eggs and eight crackers.

TONGUE SANDWICHES.

Boil a good sized tongue four or five hours, not letting the water boil hard, but keep it on a simmer, leave it in the pot until the water is cold, then skin it, and when ready to make the sandwiches cut it as thin as wafers, using a sharp, thin-bladed knife; rub a small quantity of mustard into a large slice of sweet butter and cut slices of bread as thin as they can be shaved; spread them with the prepared butter and lay the slices of tongue between two slices of bread; then cut the slices in halves.

SHELL FISH,

AND THE MANY WAYS OF COOKING THEM.

Under the head of shell-fish are classed clams, crabs, lobsters, turtles and oysters. In choosing the latter, select those with firmly closed shells, else the oysters are not fresh. If fresh, the shell is firmly closed; when the shells of oysters are opened, they are dead and unfit for food. The small-shelled oysters, the Pyfleet, Colchester and Milford, are the finest in flavor. Larger kinds, called rock oysters, are generally considered only fit for stewing and sauces, though some persons prefer them to any other.

Always select the best of oysters, for it is impossible for even the best of cooks to make a first-rate dish out of even second-rate materials. It is just as impossible to make a first-class stew out of inferior oysters as it is to make a first-class fry. Stewing will, of course, reduce the size of all oysters more than frying; but those which are used in stews should be as large originally as those which are fried. Equally for stews as for fries, select only those real prime oysters which are large,

fresh and firm-fleshed, and which, though they will be made smaller by stewing, still remain plump and solid. More gratification and more nourishment will be obtained from three or four of the very best quality large oysters than from thirty or forty of the smaller and inferior quality which is generally served.

To pan oysters in their own juice, select a dozen of the freshest, largest and most highly flavored oysters, such as you would for a fry; have a small pan about one inch deep with a handle to it; open into this pan your dozen oysters, also the juice of the same and the juice of a dozen others; in this dish you are to put no water and no milk, only oyster juice, pure and simple; add one ounce best butter, a little of the best (for there are grades and adulteration even here) of black pepper and a pinch of salt; sprinkle on the top a small quantity of cracker dust; place on a quick fire; when the oysters begin to swell they are done; to cook to this stage will require about five minutes; do not turn out these oysters into another dish, but dish directly from the pan and while they are steaming hot.

A celebrated cook has discovered a way to have oyster flavor all the year round. Take fresh, large, plump oysters, beard them and place them in a vessel over the fire for a few moments in order to extract the juice, then put them to cool, and chop them very fine with powdered biscuit, mace, and finely minced lemon-peel; pound them until they become a paste; make them up into thin cakes, place them on a sheet of paper in a slow oven and let them bake until they become quite hard; pound them directly into powder, and place the powder in a dry tin box, well covered; keep in a dry place, and it will be very much appreciated when the true oyster flavor is imparted to fish, sauces and dishes. This makes a delicious sauce for fresh cod.

The ways of preparing oysters are many, but this method is not widely known: Take two dozen oysters and throw them in a large deep dish; then take a small bunch of parsley, chopped fine, a little lemon-rind grated, half a nutmeg grated, and the crumbs of a stale French roll, also grated; let the latter be well incorporated, adding some cayenne. Have in readiness the yolks of three fresh eggs beaten up into a foam; dip each oyster separately into the eggs and roll them into the bread crumbs until they are all covered with a good coat. Put a quarter of a pound of butter in the oven, till it is melted, arrange the oysters in the pan, and turn them continually until they assume a perfect brown and crusty appearance. When fully cooked, serve them with some celery, salt and thin slices of Graham bread and butter.

TO COOK CRABS.

To one dozen picked crabs add four rolled soda crackers, a piece of melted butter, one beaten egg, pepper and salt; stir with a spoon and make in cakes; fry in hot lard.

DEVILLED CRAB.

This is prepared the same as devilled lobster (page 614)—substituting for the coral in the vinegar some pulverized cracker moistened first with a tablespoonful of rich cream. Serve up in the back-shell of the crab, or in a dish. Send in with cream crackers and stick a sprig of parsley in the top of each heap, ranging the shells up on a large flat dish.

CRAB SALAD.

Mince the meat and dress as in lobster salad. Send in on the back-shell of the crab.

CHOWDER.

Slice six large onions and fry in the gravy of fried salt pork; cut five pounds of bass or cod into strips about three inches long and one inch thick and line the bottom of a pot with them; scatter in a few slices of onions, a little salt, half a dozen whole black peppers, one or two cloves, a pinch of thyme and one of parsley, a tablespoonful of tomato or mushroom catsup and six oysters, then a layer of oyster crackers buttered thickly and well soaked in milk, another layer of fish, onions, seasoning, and so on until all are used up; cover with water, boil slowly for an hour and pour out. Serve with capers and sliced lemon. A cup of oyster liquor added to the chowder while boiling improves it.

FRIED CLAMS.

Remove from the shell large soft-shell clams; beat an egg well and add two tablespoonfuls of water; have the clams dried in a towel and dip them first in the egg, then in finely-rolled cracker or bread crumbs, and fry (longer than oysters) in sweet lard or butter.

CLAM CHOWDER.

Twenty-five clams, a quarter of a pound of pork, four medium-sized potatoes, four teaspoonfuls minced onions, six sliced tomatoes and two pilot biscuits. Season to taste. Cut the salt pork in small slices and lay in the bottom of a stew pan; on that a layer of potatoes in slices; on the potatoes a layer of chopped onions, and then one of tomatoes, sliced or canned. Repeat the process until you have a sufficient quantity; season each layer with salt and pepper, thyme, bay leaves, cloves, and tarragon may also be added to suit the taste. Pour over this the strained liquor of the clams and sufficient water to corn. Set on a slow fire and when half done add the chopped clams and the broken biscuits. Boil fast about twenty-five minutes longer.

MARYLAND CHOWDER.

Take the shoulder of a large cod, or good-sized haddock. Clean well and cut in uniform pieces, two pounds of the prepared fish, half a pound of crackers, two ounces of butter, one pint of oysters or clams, one gill of cream, one gill of water, one sliced onion, one tablespoonful of salt, half a teaspoonful each of black pepper and mace. Put the water in a saucepan or clean iron pot; put in the onion; lay in half of the fish, skin side down; sprinkle over it half the salt, pepper, etc.; then put in half the oysters or clams; cover them with half the butter, in small lumps, and half the crackers; then the rest of the fish, oysters, seasoning, butter and crackers; pour the cream over the top, having first boiled it. If the oysters or clams have much liquor, the water will not be required; if the chowder is found too dry a little more water may be added. Cover close and stew half an hour. Serve on a platter. Milk may be used instead of cream. Pork or bacon cut in small pieces gives it a fine flavor. This dish differs from the New England chowder in being eaten with a fork from a dinner plate instead of with a spoon from a soup plate.

SCALLOPED CLAMS.

Butter a deep tin dish, put in a layer of grated bread or cracker crumbs, sprinkle in pepper and bits of butter; then put in a layer of clams chopped fine, with butter and pepper and repeat with alternate layers of crumbs and clams until the dish is full. Let the last layer be of crumbs with plenty of butter on top; put a plate on it after adding one cup of rich milk, and bake three-quarters of an hour; take off the plate long enough to brown the top nicely before serving,

CLAM STEW.

Take half-peck hard-shell clams, wash shells clean, and put in a kettle with about one teacup of water; let steam until the shells open, when take out of shell, strain juice, and return it with clams to the fire. After they come to a boil, add one pint milk, a piece of butter size of an egg, three crackers rolled fine, pepper and salt to taste.

TO BOIL A LOBSTER.

Choose a lively one—not too large—lest he should be tough. Put a handful of salt into a pot of boiling water, and having tied the claws together, plunge it into boiling water. Boil from half an hour to an hour as the size demands. When done, draw the lobster out, and lay it, face downward, in a sieve to dry. When cold, split open the body and tail, and crack the claws to extract the meat, throwing away the long fingers and the head.

DEVILLED LOBSTER.

Extract the meat from a boiled lobster, as for salad, and mince it finely; reserve the coral. Season highly with mustard, cayenne, salt, and some pungent sauce. Toss and stir until it is well mixed, and put into a porcelain saucepan (covered) with just enough hot water to keep it from burning. Rub the coral smooth, moistening with vinegar until it is thin enough to pour easily, then stir into the contents of the saucepan. It is necessary to prepare the dressing before the lobster-meat is set on the fire. It ought to boil up but once before the coral and vinegar are put in. Next stir in a heaping spoonful of butter, and when it boils again, take the pan from the fire. Too much cooking toughens the meat. This is a famous supper dish for sleighing parties.

STEWED LOBSTER.

Take the meat from a boiled lobster, cut it up small and put it into a stewpan with just enough water to keep it from burning and to make the gravy; let it simmer five minutes, add a teaspoonful good butter, salt and pepper to taste, heat to boiling and serve hot.

LOBSTER CROQUETTES.

To the meat of a well-boiled lobster, chopped fine, add pepper, salt, and mace if liked; mix with this one-quarter as much bread crumbs, well rubbed, as you have meat; make it into pointed balls, with two tablespoonfuls of melted butter; roll these in beaten eggs, then in cracker dust, and fry in butter or sweet lard. Serve dry and hot and garnish with crisp parsley. This is a delicious supper dish or entree at dinner.

LOBSTER SALAD.

Pick the meat from the shell, cut into nice square pieces, cut up some lettuce and mix. Make a dressing of four tablespoonfuls of oil, two of vinegar, one of mustard, the yolks of two eggs, and pepper and salt to taste. Rub smooth together forming a creamy looking sauce, and cover the lobster with it. Garnish with sliced cucumber pickles, egg-rings, parsley and cold beet cut in fancy shapes.

BROILED OYSTERS.

If you have a wire gridiron, with the wires close enough together to prevent the oyster from dropping through, small ones can be broiled without much trouble. They do not need to be turned over. When done lay them on slices of buttered toast; pepper and salt and butter them.

BROILED OYSTERS ON TOAST.

Use a double gridiron made of wire, and cook over a perfectly clear fire; grease the gridiron well with the best of table butter; spread the oysters on one-half of the gridiron and carefully fold the other half of the gridiron down on them; place them over a clear fire and broil. Do this as quickly as possible, first on one side and then on the other. During the cooking turn the oysters in this way once, and only once; be very careful not to let them burn or become overdone; have ready some of the sweetest and freshest table butter, already melted; on this butter have a little salt and cayenne pepper, also, some of the juice of a lemon; have ready, also, the toast, slightly moistened in rich cream and well buttered with the choicest of butter; have the toast cut in small slices, not only half, but quarter slices; on these deposit the oysters, with a little of the melted butter on each; garnish tastefully with the best of olives and some of the greenest sprigs of fresh parsley. Serve very, very hot.

ESCALLOPPED OYSTERS.

Take your scallop shell or dish and butter and bread it, using only the sweetest of bread crumbs and butter. On this place a layer of extra primes. Season with pepper and salt. Add another layer of oysters, bread crumbs; butter and season again. Add a third layer of oysters; also a little butter and a dash of cayenne pepper and the liquor of the oysters. Place in the oven and allow to remain twenty minutes. Have in readiness a very hot shovel. Hold this over the top until it is deepened to the rich brown of good toast or a cup pound cake.

FRIED OYSTERS.

Use for frying the largest and best oysters you can get. Take them from the liquor, lay them in rows upon a clean cloth and press another lightly upon them to absorb the moisture; have ready some beaten eggs and some cracker dust. Heat enough oil in the pan to cover the oysters. Fry them only in the very best of sweet oil. Avoid another prevailing mistake of frying too much; fry not to a dark brown, but only to a rich golden brown. The former course tends to make the oysters tough, while the plan of frying only to a deep, rich yellow, leaves them far more tender, and with a much higher oyster flavor. Dip each one in the egg first, then into the cracker, rolling it over, that it may be completely covered. Drop them into the frying-pan and fry quickly. Do not let them remain in the pan an instant after they are done. Serve dry, on a hot dish.

OYSTERS FRIED IN BATTER.

Take one cup of sweet milk, one egg, a pinch of salt and flour enough to make a stiff batter; dip the oysters in the batter and fry one at a time, each one having a little batter on it.

FRICASSEED OYSTERS.

Parboil fifty of the freshest of extra prime oysters, not in water, but in their own juice. One good scald is sufficient. Remove the scum and strain off all the juice. Put in a hot tureen with cover, and set aside in a warm place. Rub well together six ounces of the choicest of table butter, three tablespoonfuls of scalding hot cream into a fine, smooth paste, entirely free from lumps or grains. Place this in a quart of hot cream in a stew-pan on the fire and stir constantly. Add three full saltspoons of salt, two each of ground white pepper, allspice and mace. Stir all until it is thick. Now add the well beaten yolks of two fresh eggs. Strain the whole through a fine sieve. Pour the same over the oysters. Cover thickly with fresh bread crumbs. Place all in a quick oven, where allow to remain until the top is deepened to a rich, dark brown. Serve hot.

OYSTER FRITTERS.

Drain the liquor from the oysters, and to a cup of this add the same quantity of milk, three eggs, a little salt, and flour enough for a thin batter. Chop the oysters and stir into the batter. Have ready in the frying-pan a few spoonfuls of sweet lard, or half lard and half butter; heat very hot and drop the oyster batter in by the spoonful. Try a spoonful first to be sure the lard is hot enough and the fritter of the right consistency. Take from the pan as soon as they are done a light brown, and serve as soon as possible.

OYSTER OMELET.

Twelve oysters, if large, double the number, if small; six eggs, one cup of milk, one tablespoonful of butter, chopped parsley, salt and pepper. Chop the oysters very fine; beat the yolks and whites of the eggs separately, as for nice cake, the whites until it stands in a heap. Put three tablespoonfuls of butter in a frying-pan, and heat while you are mixing the omelet. Stir the milk into a deep dish, with the yolks and seasoning. Next add the chopped oysters, heating them well as you add gradually. When thoroughly mixed, pour in melted butter, and finally whip in the whites as lightly as possible. Have the butter in the pan very hot, and pour in the mixture. Do not stir it, but when it begins to stiffen slip a broad-bladed knife around the sides, and cautiously under the omelet, that the butter may reach every part. As soon as the center is fairly set, and the bottom brown, turn out into a



4. CLAMS ON THE HALF SHELL.
5. OYSTER FRITTERS.

1. SHRIMPS.
2. LOBSTER.
3. CRAB.

6. ROAST OYSTERS ON THE
HALF SHELL.
7. FRIED OYSTERS ON TOAST.

hot dish. Lay the dish bottom upward over the frying-pan, which must be turned upside down dexterously. This brings the brown side of the omelet uppermost. This is a delicious breakfast or supper omelet.

OYSTER PATTIES.

Line some small patty pans with fine puff paste rolled thin, and to preserve their form when baked put a bit of bread in each, lay on the cover, trim the edges and place the patties in a brisk oven. Drain the oysters, put them in a saucepan, throw in a teaspoonful of flour with an ounce of butter, salt and spice to suit; stir the whole over a gentle fire two or three minutes, adding by slow degrees three spoonfuls of cream; then pour in the liquor of the oysters and let all boil for ten minutes. Raise the covers of the patties, take out the bread, fill them with oysters and sauce, replace the covers and serve hot.

OYSTER LOAF.

Cut a round piece, five inches across, from the top of a nicely baked round loaf of bread; remove the crumbs, leaving the crust half an inch thick; make a rich oyster stew and put it in the loaf in layers, sprinkled with bread crumbs; place the cover over the top, cover the loaf with the beaten yolk of an egg and put it in the oven to glaze. Serve very hot.

PICKLED OYSTERS.

Place the oysters in a saucepan, let them simmer in their own liquor for about ten minutes very gently. Take them out one by one, place them in a jar, cover them and when cold add a pickle made as follows: Measure the oyster liquor, add to it the same quantity of vinegar, one blade of pounded mace, one strip of lemon peel and cloves and boil five minutes. When cold pour over the oysters and tie them down very closely.

CANNED PICKLED OYSTERS

One hundred large oysters, one pint white wine vinegar, one dozen blades of mace, two dozen whole cloves, two dozen whole black peppers, one large red pepper broken into bits. Put oysters, liquor and all, into a porcelain kettle. Salt to the taste. Heat slowly until the oysters are very hot, but not boiling. Take them out with a perforated skimmer and set aside to cool. To the liquor which remains in the kettle add the vinegar and spices. Boil up fairly, and when the oysters are nearly cold, pour it over them scalding hot. Cover and put away in a cool place. Next day put them into glass cans with tight tops. If you open a can use up the contents as soon as possible.

ROASTED OYSTERS.

Select the desired quantity of the freshest and best quality of large oysters, such as you would for the finest fry; wash the shells until they are as clean as polished marble; place them in a dripping-pan with the round shell down; put in a hot oven about twenty minutes; remove one of the shells (the round one) only when you come to eat them, placing on each a small piece of the freshest and sweetest of table butter, a dash of cayenne pepper and a few drops of a fresh, bright lemon.

SPICED OYSTERS.

For two hundred oysters, take one pint vinegar, one grated nutmeg, eight blades of whole mace, three dozen whole cloves, one teaspoonful salt, two teaspoonfuls whole allspice, and as much red pepper as will lie on the point of a knife; put the oysters, with their liquor, into a large earthen vessel; add vinegar and all other ingredients; stir well together and set over a slow fire; keep covered; stir them several times to the bottom; as soon as they are well scalded they are done; put into jars; if a larger quantity is made it can be kept for a long time; of course these are eaten cold.

STEWED OYSTERS.

Drain the liquor from two quarts of firm, plump oysters; mix with it a small teacup of hot water, add salt and pepper, and set over the fire in a saucepan. When it comes to a boil, add a large cup of rich milk (cream is better). Let it boil up once, put in the oysters and let them boil five minutes, no more. When they are "ruffled" add two table-spoonfuls of butter, and the instant it is well stirred in and melted, take the saucepan from the fire, as oysters get tough and tasteless if cooked too long. Serve with oyster or cream crackers.

STEWED OYSTERS WITH CELERY.

In a large stew-pan put a pint of strong and clear broth, made of the choicest cuts of beef. Instead of milk and water, or milk even, as the prevailing practice is, use only the sweetest and richest of cream. Of this cream add one pint to the same quantity of best of beef broth. Also four ounces of the most excellent table butter, three teaspoonfuls of salt, two of white pepper, as much more of ground mace, and a teaspoonful of extract of celery. If the celery is to be had in stalk chop up fine and throw in. No more delicate or healthy flavor can be added to any stew, soup or broth than this exquisite vegetable. Now set to cooking, and while on the fire dredge in finely powdered cracker dust and a little of the best corn starch flour, until thickened to your taste. Have ready parboiled (not in water, but in their own juice) fifty

of the best quality of oysters in a hot tureen. Pour over these par-boiled oysters the sauce compounded as above and serve while still scalding hot.

STEWED OYSTERS ON TOAST.

Take the quantity of oysters needed, drain them in a colander; put them in a frying-pan with pepper, salt and cream; put two ounces of butter in a platter over the steam of a kettle, and when the oysters are puffed pour them into the melted butter and serve on toast.

WATER TURTLES OR TERRAPINS.

Plunge the turtle into a pot of boiling water and let it lie there five minutes, you can then skin the tender part easily, and pull off the horny parts of the feet. Lay it for ten minutes in cold salt and water; then put into more hot water, salted, but not too much. Boil until tender. The time will depend upon the size and age. Take it out, drain and wipe dry; loosen the shell carefully, not to break the flesh; cut open also with care, lest you touch the gall bag with the knife. Remove this with the entrails and sand bag. Cut all the rest of the turtle into small bits, season with pepper, salt, a chopped onion, sweet herbs, and a teaspoonful of some spiced sauce, or a tablespoonful of catsup—walnut or mushroom. Save the juice that runs from the meat, and put all together into a saucepan, with a closely-fitting top. Stew gently fifteen minutes, stirring occasionally, and add a great spoonful of butter, a tablespoonful of browned flour wet in cold water, a glass of brown sherry, and lastly, the beaten yolk of one egg, mixed with a little of the hot liquor, that it may not curdle. Boil up once, and turn into a covered dish. Send around green pickles and delicate slices of dry toast with it.

SOUPS.

VEGETABLE AND MEAT.

The basis of all good soups is the juice of meat. This may be made by boiling the cracked joints of uncooked beef, veal or mutton; to these may be added the cracked bones of cooked game or underdone beef or mutton, but for juices and nourishment depend upon the juices of the uncooked meat, the rest being only added for flavoring. To extract the juices, cut the meat into small pieces, break the bone the whole length, put into cold water, without salt, and let heat very slowly. When it once comes to a boil, let it be well skimmed, and then put the pot where it will simmer slowly until the meat is thoroughly done and freed from the juices, keeping the pot closely covered the while. The

next day, when the soup is cold, remove the fat, which will harden on top of the soup. All soups are better for being made one day before using, and the next day put on the stove and the vegetables added.

This is the basis of almost all gravy soups, which are called by the name of the vegetables that are put into them: carrots, turnips, onions, celery, and a few leaves of cabbage, make what is called spring soup; to this a pint of green peas, or asparagus, or French beans cut into pieces, or a cabbage lettuce, is an improvement. With rice, Scotch barley, or vermicelli, maccaroni or celery, cut into lengths, it will be the soup usually called by those names. Or turnips scooped, round or young onions, will give a clear turnip or onion soup. The roots and vegetables used must be boiled first, or they will impregnate the soup with too strong a flavor. Seasoning for those soups is the same, viz., salt, and a very little cayenne pepper.

Caramel (which is only a fancy name for burned sugar) eggs, and slices of bread, fried to a crisp in butter, are also sometimes added, and impart a savory relish to the soup.

To make soup attractive, therefore palatable, always strain it before sending to the table. Do not uncover until ready to ladle out the soup and be sure to have the soup plates heated beforehand.

TOMATO PASTE FOR SOUP.

Peel the tomatoes and stew them quite dry; then put them on plates and stand in the sun to dry; when dried into a paste, put it into jars and tie them down; this can be kept all winter, if put in a cool, dry place.

EGG BALLS FOR SOUP.

Rub the yolks of three or four hard-boiled eggs to a smooth paste, with a little melted butter, pepper and salt; to these add two raw eggs, beat in light; add enough flour to hold the paste together; make into balls, with floured hands, and set in a cool place until just before the soup comes off, then put in carefully and boil one minute.

FARINA BALLS.

Boil three cups of milk; add half a teaspoonful of sugar, pinch of salt and one cup of farina stirred in when boiling; when cold add two eggs; mix well and roll into small balls. These are excellent for soup.

OUR FAVORITE SOUP.

Take a soup bone, or any bones that may be left from waste meat; beef, or the remains of a roast chicken are particularly nice. After boiling, set aside until the fat can be removed. Then set on the stove an hour before dinner; cut up a small onion, a potato, some turnip, carrot, and parsley. A little rice is nice when one is short of vege-

tables. Brown a tablespoonful or more of flour, according to the quantity of soup; wet it with cold water, and then thicken the soup with it a very little. Add half a teaspoonful each of black and red pepper, salt to taste and spices, if liked.

BARLEY SOUP.

One teacup pearl barley in about one pint cold water; bring to the boil till it swells; boil in a tin pail in hot water, four quarts milk; put in your barley and keep simmering for three or four hours; and then, serving, add one teaspoonful of salt.

CHICKEN SOUP.

Two young fowls, or one full-grown; half pound pickled ham or pork; one gallon water; cut the fowls in pieces, put into the pot with the ham or pork, and one quart of water, or enough to cover them; stew for an hour, or until you can cut easily into the breast; take out the breasts, leaving the rest of the meat in the pot, and add the remainder of the water, boiling hot; keep the soup stirring slowly while you chop up the breasts; rub the yolks of four hard-boiled eggs smooth, moistening to a paste with a few spoonfuls of soup; mix with these a handful of fine bread crumbs and the chopped meat, and make it into small balls. When the soup has boiled in all two-and-a-half hours, if the chicken be reduced to shreds, strain the meat and bones; season with salt, pepper, and a bunch of parsley; drop in the balls of force-meat, and after boiling ten minutes incorporate the ingredients thoroughly; add, a little at a time, one pint of rich milk thickened with a little flour; boil up once and serve.

BEEF SOUP.

Put on your kettle by eight o'clock in the morning; break up four or five pounds of a beef shank; boil it slowly in water enough for your soup; an hour before you wish to serve, cut up four or five potatoes, half-a-dozen small onions and add a tablespoonful of rice, and, if you wish, a little cabbage and celery; boil slowly till the dinner is to be served; remove the bones, and if you prefer it clear, strain off the vegetables through a colander or sieve. Add salt and pepper to taste. It is a good and economical plan to put the roast beef bones and ends of beefsteak into your soup kettle for stock. Then you can use it for tomato or cabbage soup and save all the waste.

BEAN SOUP.

Put the beans into a kettle, pour on enough water to cover, and when they commence to boil stir in a small piece of soda and let boil up once; pour off the water, put on fresh with a small piece of pork, and let them cook until well done, then dip out the beans and press them through a

colander into the water in which they were boiled; tie up some thyme in a little bag, put in the pot to simmer a few minutes; boil hard a few eggs, quarter and put eggs into the soup, and a sliced lemon, a little butter, and season with salt and pepper. A piece of fresh raw beef added with the seasoning is a great improvement; let it remain in until well done through, but do not serve it in the soup; or rich milk and butter may be substituted for the beef.

CLAM SOUP.

Cut salt pork into very small squares and fry light brown; add one large or two small onions cut very fine, and cook about ten minutes; add two quarts of water and one quart of raw potatoes sliced; let it boil, then add one quart of clams. Mix one tablespoonful of flour and water, add to it one pint of milk, pour into the soup and let it boil about five minutes. Add butter, pepper and salt to taste. Worcestershire sauce may be added if liked.

GAME SOUP.

Two rabbits, one-half pound of lean lamb, two medium-sized onions, one pound of lean beef; fried bread; butter for frying; pepper, salt and two stalks of white celery cut into inch lengths; three quarts of water. Joint the game neatly; cut the lamb and onions into small pieces, and fry all in butter to a light brown. Put into a soup-pot with the beef; cut into strips and add a little pepper. Pour on the water; heat slowly and stew gently two hours. Take out the pieces and cover in a bowl; cook the soup an hour longer; strain, cool, drop in the celery and simmer ten minutes. Pour upon fried bread in the tureen.

GUMBO SOUP.

Put on half a peck of tomatoes in a porcelain kettle and let them stew; have half a peck of ochra cut in fine shreds; put them with thyme, parsley and an onion cut fine, into the tomatoes and let them cook until quite tender. Fricassee a chicken in ham gravy; then take yolks of four eggs, a little vinegar, the juice of one lemon and season to taste, beating the eggs into the vinegar; pour this over the chicken, and put all then into the tomatoes, letting the kettle be nearly filled with water. Boil all together four or five hours.

IRISH STEW.

To two pounds of mutton (cut ribs) add three quarts of water; then slice up about four onions; boil about half an hour; then pare one dozen medium-sized potatoes and put in with the meat; when very nearly done add thickening made of two tablespoonfuls of flour; mix well with water, season with salt and pepper to suit taste. Dumplings may be added to this.

LOBSTER SOUP.

One large lobster or two small ones ; pick all the meat from the shell and chop fine ; scald one quart of milk and one pint of water ; then add the lobster, one pound of butter, a tablespoonful of flour, and salt and red pepper to taste. Boil ten minutes and serve hot.

NOODLE SOUP.

Two eggs mixed with flour, and a little salt ; roll it out like pie crust, only make it thin as possible ; set it away till dried a little ; when ready for soup roll the crust all up with the hands and cut it into very thin slices from the end, which pull out so they seem like a string. Have some water with milk, pepper, salt and butter heating, or chicken soup, into which drop the strings of noodle ; then let them boil up about five minutes, when they will be done. A nice addition is green corn off the cob, boiled up in the milk.

MUTTON SOUP.

Boil a leg of mutton three hours, season with salt and pepper, add a teaspoonful summer savory ; make a batter of one egg, two tablespoonfuls milk, two of flour, all well beaten together ; drop this batter into the soup with a spoon and boil three minutes.

OYSTER SOUP.

Drain the liquor from the oysters through a colander. Put the liquor over the fire with half as much water, salt, pepper and a large tablespoonful of butter for each quart of soup. Let it boil up well and put in the oysters. Heat slowly, and as they "ruffle," which should be about five minutes after they reach the boil, strain off the soup. Have in another vessel as much boiling milk as there was oyster liquor. Pour the oysters into a tureen, put a large spoonful of butter upon them ; when it melts entirely turn in the milk. Stir in well, add the hot soup, cover, and serve with cabbage and crackers crisped in the oven. Half a pint of rich cream is a great improvement and may be used instead of the butter.

PARSNIP STEW.

First take and clean your parsnips thoroughly, cut them lengthwise and quarter them ; have ready some nice salt pork, and place it in the bottom of a flat-bottomed kettle, and fry brown ; when done, remove from the kettle, take the parsnips and lay them evenly on the bottom of the kettle, using half of them ; take the pork scraps and lay them on the parsnips ; put on the remainder of them, and season with salt, pepper and a sprig of thyme ; then put on water enough to cover them. When nearly done, have ready some dumplings the size of a tea biscuit, put in and cover closely ; let them cook fifteen minutes without removing the cover.

PEA SOUP.

Take a pint of split peas and let them soak all night ; put on a beef bone very early and cover it with water ; take off the scum as it rises ; place your peas on the back of the stove to boil soft ; when done, mash them and add the soup ; take your vegetables, two onions, one carrot, one turnip, pare and cut into slices, not too large ; add to the soup about an hour before serving ; season with pepper and salt, then add the peas, but be careful not to let the soup burn.

POTATO SOUP.

Pare four or five good sized potatoes and slice thin ; put in a dish, cover with hot water and boil until done ; turn out the potatoes and mash fine, put back in the water, and add salt, pepper, butter and a cup of rich sweet cream and water enough for the required quantity of soup. Some prefer to season it with a few slices of salt pork, not very fat.

SCOTCH BROTH.

Two pounds of the scraggy part of the neck of mutton. Cut the meat from the bone and cut off all the fat ; cut the meat into small pieces ; put into a soup pot with one large slice of turnip, two carrots, one onion, one stalk of parsley, one-half cup of barley, three pints of water, and boil gently two hours. On the bones put one pint of water, boil two hours and then strain on the soup. Cook one spoonful of flour and one of butter together until perfectly smooth, then stir into the soup and add one teaspoonful of chopped parsley. Season with salt and pepper.

TOMATO SOUP.

To one pint tomatoes canned, or four large raw ones cut fine, add one quart boiling water and let them boil. Then add one teaspoonful of soda, when it will foam ; immediately add one pint of sweet milk, with salt, pepper, and plenty of butter. When this boils, add eight small crackers rolled fine and serve. Equal to oyster soup. A very nice flavor for tomato soup is stale bread cut into thin slices and fried brown in drippings or lard, then salted and cut into dice-shaped pieces and served in the soup when dished up.

TURKEY SOUP.

Take the turkey bones and cook one hour in water enough to cover them ; stir in a little dressing and a beaten egg ; take from the fire, and when the water ceases to boil add a little butter, pepper and salt.

GREEN TURTLE SOUP.

A glass of wine, two onions, bunch of sweet herbs, juice of one lemon, five quarts of water. Chop up the coarser parts of the turtle

(directions for cooking turtle given in "Shell Fish"), with the entrails and bones. Add to them four quarts of water, and stew four hours with the herbs, onions, pepper and salt. Stew very slowly, but do not let it cease to boil during this time. At the end of four hours strain the soup, and add the finer parts of the turtle and the green fat, which has been simmered for one hour in two quarts of water. Thicken with browned flour, return to the soup pot, and simmer gently an hour longer. If there are eggs in the turtle, boil them in a separate vessel for four hours, and throw into the soup before taking it up. If not, put in mock eggs, then the juice of the lemon and the wine; beat up once and pour out. Some cooks add the finer meat before straining, boiling all together five hours; then strain, thicken, and put in the green fat, cut into pieces an inch long. This makes a finer looking soup than if the meat is left in.

For the mock eggs take the yolks of three hard-boiled eggs, and one raw egg well beaten. Rub the boiled eggs into a paste with a teaspoonful of butter, tried with the raw egg; roll into pellets the size and shape of turtle-eggs, and lay in boiling water for two minutes before dropping into the soup.

OX TAIL SOUP.

Two ox tails, two whole onions, two carrots, one small turnip, two tablespoonfuls of flour, a little white pepper, and one gallon of water; boil all two hours; then take out the tails and cut the meat in small pieces; return the bones to the pot for a short time; boil another hour; strain the soup; add two spoonfuls of arrow root to the meat, and boil all quarter of an hour.

VEAL SOUP.

A three-pound joint of veal, well broken in four quarts of water, and set over the fire to boil; prepare a quarter pound of macaroni by boiling it by itself with water enough to cover; add a little butter to the macaroni when it is tender; strain the soup and season with salt and pepper, then add the maccaroni and water in which it was boiled. A pint of rich milk or cream and celery flavor is relished by many, if added.

VEGETABLE SOUP.

Get a joint of beef, have the bones sawed, not broken, and put in the soup kettle with about six quarts of cold water; bring to a boil and skim; let it cook steadily four or five hours, supplying more water, if it boils away too much. About two hours before the dinner hour, put in a cup of pearl barley, and an hour before dinner put in the following vegetables, grated: one turnip, two small carrots, or one large one, two tablespoonfuls dried celery leaves. If you have not the leaves, use the celery green; season to taste, with pepper and salt, and a tablespoonful of tomatoes, if liked; cut five or six potatoes into small pieces and put in with the other vegetables.

VERMICELLI.

A knuckle of lamb, a small piece of veal, and water to cover well; when well cooked, season with salt, pepper, herbs to taste, and a small onion, to which may be added (or not), about a tablespoonful of Worcestershire sauce. Have ready about a quarter of a pound of vermicelli, which has been boiled tender; strain the soup from the meat, add the vermicelli, let it boil well and serve.

VEGETABLES.

Always boil vegetables in soft water, if you can procure it; if not, put a teaspoonful or more of carbonate of soda in it to render it so. The water should be freshly drawn, and should be put over the fire only in time to reach the boiling point before the time for putting in vegetables, as standing and long boiling frees the gases and renders the water insipid. The fresher all vegetables are the more wholesome. Take care to wash and cleanse them from dust and other impurities, before putting them into the pot or pan; they should be thoroughly cleansed, for which purpose it will be necessary to open the leaves of all greens.

It is best to boil vegetables, if possible, by themselves. The quicker they boil the greener they will be. When vegetables are quite fresh gathered, they require much less boiling than those that have been kept. Strong scented vegetables ought to be kept apart. If onions, leeks and celery, are laid among such delicate vegetables as cauliflowers, they will spoil in a very short time. In boiling vegetables, if they sink they are generally done enough, if the water has been kept constantly boiling. When done, take them up immediately, and thoroughly drain. If vegetables are a minute too long over the fire, they lose all their beauty and flavor. If not thoroughly boiled tender, they are tremendously indigestible; and much more troublesome during their residence in the stomach, than underdone meats.

Vegetables are in greatest perfection, when in greatest plenty, and they are only in greatest plenty when in full season. All vegetables are best when they are so cheap as to enable the artisan to eat them. Very early peas, or very early potatoes—that is, peas or potatoes raised by artificial means—may be valued as great rarities, but for nothing else. The same thing may be asserted of nearly all other vegetables; early rhubarb is perhaps an exception. All vegetables should be ripe; that is, ripe as vegetables; otherwise, like fruits, they are bad tasting and unwholesome.

With regard to the quality of vegetables, the middle size are to be preferred to the very large. Green vegetables, such as cabbages, cauliflowers; etc., should be eaten fresh, before the life is out of them. When once dead, they are good for nothing but to throw away.

Greens, roots, salads, etc., etc., when they have lost their freshness by long keeping, may be refreshed a little by putting them in cold spring water for an hour or two before they are dressed; but this process will not make them equal to those which are gathered just before they are boiled.

Old potatoes should stand in cold water for several hours; put them in immediately after they are peeled, as exposure to the air darkens them. Before putting on to boil, take out of the water and dry with a towel. New potatoes are best baked. If you wish to have potatoes mealy, do not let them stop boiling for an instant; and when they are done, turn the water off, and let them steam a few moments over the fire with the cover off. Or peel them, and put them in a pan over steam to cook. They will be mealy and white and look like large snow-balls. Green corn and peas should be prepared and cooked at once. Onions should be soaked in warm salt water, one hour before cooking, to remove the rank flavor. Never split onions, turnips or carrots, but cut them crosswise, as they thus cook tender much quicker.

In boiling vegetables there should be a tablespoonful of salt for each two quarts of water. Nearly all vegetables are eaten dressed with salt, pepper and butter, but sometimes a small piece of lean pork is boiled with them which seasons them sufficiently.

Egg plants should be picked when full grown, but before they are ripe. A little sugar added to peas, beets, corn, squash, turnips, and pumpkin is an improvement, especially when the vegetables are not of prime quality. Sweet potatoes require longer to cook than the common variety. In gathering asparagus, never cut it off, but snap or break it; in this way you do not get the white woody part, which no boiling will make tender. Do the same way with rhubarb, taking it close to the ground and being careful it does not split.

Cabbage, potatoes, carrots, turnips, parsnips, onions and beets lose their flavor by being cooked with meat, as also does the meat. When vegetables are to be served with salt meat, the meat should be cooked first, and then removed and the vegetables cooked in the liquor, except in boiled dinner. A piece of red pepper, the size of the finger nail, dropped into vegetables when first beginning to cook, will add greatly in killing the unpleasant odor, or a small piece of bread crust will do the same service. This fact is worth remembering in cooking onions and vegetables.

When green peas have become old and yellow, they may be made

tender and green by sprinkling in a pinch or two of pearlash while they are boiling. Old potatoes are improved in the same way.

Succulent vegetables, such as cabbages, and all sorts of greens, are best preserved in a cool, damp, and shady place. Potatoes, turnips, carrots, and similar roots, intended to be stored up, should never, on any account, be cleaned from the earth adhering to them, till they are to be dressed.

TO BOIL ASPARAGUS.

Clean the stalks of grit, wash in cold water and be sure to tie up the asparagus in bundles of fifteen or twenty when you go to boil them. Have the water on the full boil, in which there should be a good table-spoonful of salt; cook twenty minutes outside; drain thoroughly, steaming them slightly when they are cooked. Serve on toast, with a sauce of melted butter. Asparagus boiled plain and eaten cold, with a plain oil and vinegar dressing, is excellent. Or cut the asparagus, when boiled, into little bits, leaving out white end; make a gravy of the second water the asparagus is boiled in—the first should be poured off when nearly done and a second one poured on, if a gravy is made—a lump of butter, salt and pepper, thickened with a spoonful of flour, mixed up with cold water, if a thick gravy is liked.

FRIED ASPARAGUS.

Boil the asparagus a couple of minutes, and then drain it; dip each piece in butter and fry it in hot fat. When done sprinkle with salt and serve hot.

ARTICHOKES.

Strip off the outer leaves; cut the stalks close to the bottom, wash well; lay in cold water for two hours; immerse in boiling water, the stalk ends uppermost, with an inverted plate upon them to keep them down. Boil an hour and a half, or until very tender; arrange upon a dish, tops up, and pour drawn butter over them.

BOILED DINNER.

Put meat on, after washing well, in enough boiling water to just cover the meat; as soon as it boils, set kettle on the stove where it will boil very slowly; boil until almost tender then put in the vegetables, first skimming the meat well. Put in the cabbage first cut into quarters, turnips of medium size cut in halves, and potatoes. Parsnips and carrots may be added, or rutabagas in place of the turnips. Boil all together until thoroughly done, adding a little salt before taking from the kettle, in which there should be only just enough water to keep the meat from burning; take up vegetables in separate dishes and lastly the meat. A soup plate or saucer turned upside down, is useful to place in bottom of kettle to keep meat from burning.

LIMA BEANS.

Shell, lay in cold water fifteen minutes, and cook from twenty-five to thirty minutes in boiling salt water; drain well, season with pepper, salt and butter.

STRING BEANS.

String, cut into inch pieces and throw into cold water for half an hour. Cut some nice slices of salt pork, half lean, and thin, and put on to boil with the beans. Cook until the beans are perfectly tender. Drain very dry and add butter and salt if necessary, though the pork usually makes them salt enough, and pepper to your taste. To those who are not prejudiced against pork this will be found a delicious way to cook beans, and they are much better than when cooked without it. Green peas are also nice cooked in the same way.

PORK AND BEANS.

Soak a quart of beans over night in soft water. Change this for more and warmer in the morning; and two hours later, put them on to boil in cold. When they are soft, drain well, put into a deep dish and sink into the middle a pound of salt pork, leaving only the top of the rind visible; the pork should have been previously parboiled. If you want to bake them, take them out of the kettle, drain, and turn into a bake dish. They do not want to be cooked more than soft if they are to be baked. Put the pork deep down into the pans, score the slices in long furrows, add enough boiling water to prevent them from scorching, and bake covered, until they smoke and bubble. Remove the cover and brown. Serve in the bake dish. Some add a little molasses when ready to bake, or a little brown sugar.

BEETS.

To cook them so that none of their color shall be lost, carefully wash them without breaking the skin or cutting off the roots or stalks, and plunge them in boiling salted water. Try them with a fork to see when tender; take out; drop in a pan of cold water and slip the skin off with the hands; slice those needed for present use, place in a dish, add salt, pepper and butter, set over boiling water to heat thoroughly, and serve hot with or without vinegar; put those which remain in a stone jar, whole, cover with vinegar, keep in a cool place, take out as wanted, slice and serve. A few pieces of horseradish put into the jar will prevent a white scum on the vinegar.

BEET GREENS.

Take the roots and leaves of the beets and wash them carefully, but do not separate the roots from the leaves; fill dinner pot half full of

salted boiling water, add beets and boil from half to three-quarters of an hour; take out and drain in colander, pressing down with a large spoon so as to get out all the water. Dish and slice across until fine, and dress with a little butter, pepper and salt. Serve hot with vinegar. Some like to eat only the beet-root, in which case a little melted butter, with a little mustard and vinegar added, must be thrown over the hot slices of the root.

CARROTS.

Scrape and boil whole forty-five minutes. Drain and cut into round slices a quarter of an inch thick. Mash and season with butter, pepper and salt; or slice and quickly brown in butter; or toss for five minutes over the fire with chopped onion, parsley, butter, seasonings and sufficient gravy to moisten them; or boil, quarter, heat with cream, season and, at the moment of serving, thicken with the yolk of eggs.

CABBAGE.

Scald five minutes in fast boiling water, chop coarse, sprinkle with flour, salt and pepper, and gently stew for five minutes with milk or cream enough to cover. Or take red cabbage, slice, throw for fifteen minutes into scalding salted water and vinegar, then drain and fry five minutes with butter, and serve with a little hot meat gravy. A link between cabbage and lettuce are Brussels sprouts, those tender, baby cabbages, which, stewed in cream, or quickly fried in butter, make an excellent dish.

CAULIFLOWER WITH SAUCE.

Boil a large cauliflower—tied in netting—in hot salted water, from twenty-five to thirty minutes; drain; serve in a deep dish with the flower upwards and pour over it a cup of drawn butter in which has been stirred the juice of a lemon and a half teaspoonful of French mustard, mixed up well with the sauce.

CELERY.

Celery we know best in its uncooked state, but it is very good stewed in any brown or white gravy or sauce, or rolled in fritter batter and fried brown.

FRIED CELERY.

Boil some thick but tender stalks of celery in salted water; when done dry them on a cloth, cut them in equal lengths about one and a half inches; fry them in batter to a golden color, sprinkling fine salt well over, and serve.

CORN.

If corn is stripped off the outer husk, then the inner stripped down and left, the silks all pulled off and the husks turned back on the cob



4. PICKLED BEETS.
5. BOILED CARROTS.

1. SPINACH AND EGGS.
2. CAULIFLOWER.
3. EGG PLANT.

6. ASPARAGUS AND TOAST.
7. TOMATOES.

and boiled with it on, is much sweeter than if the husks are entirely left off.

STEWED CORN.

Stew one quart of corn in its own liquor, setting the vessel containing it in an outer one of hot water. Should the corn be very dry, add a little cold water. When tender, pour in enough milk to cover the corn, bring to a boil, and put in a tablespoonful of butter rolled in flour, and salt to taste. Stew gently, stirring well, three or four minutes, and turn into a deep dish. Keep the vessel containing the corn closely covered while it is cooking. The steam facilitates the process and preserves the color of the corn.

CORN OYSTERS.

One dozen grated corn (sweet), three tablespoonfuls of cream, two of flour, one of butter, one egg well beaten; mix and bake in small cakes on a griddle. Spread with best butter.

DRIED CORN.

Wash a pint of corn through one water and put to soak over night in clean cold water, or place it over a kettle of hot water, for two or three hours; when softened, cook five to ten minutes in water in which it was soaked, adding as soon as boiling, two tablespoonfuls butter, one of flour, and a little salt and pepper. Or take the yolk of one egg, one tablespoonful of milk, pinch of salt, thicken with flour quite stiff so as to take out with a teaspoon, and drop in little dumplings not larger than an acorn; cover tightly and cook five or ten minutes; have enough water on the corn before adding the dumplings, as cover should not be removed until the dumplings are done.

HULLED CORN.

Take white corn if you can get it; use none but plump corn; shell and boil it in weak lye until the hull is broken; then clean off the lye, fill the kettle, or turn the corn into a dish-pan; take your hands and rub the corn well; wash in several waters (the old way is nine times), but six will do; then clean your kettle and return to the stove; put in plenty of water and boil until very tender, which usually takes almost the entire day. As the water boils away add more. It is better to add hot water than cold.

FRIED CUCUMBERS.

Paré, cut into lengthwise slices more than a quarter of an inch thick, and lay for half an hour in ice water; wipe each piece dry; sprinkle with pepper and salt, and dredge with flour; fry to a light brown in good dripping or butter; drain well and serve hot.

STEWED CUCUMBERS.

Cut the cucumbers fully half an inch thick right through; put them in a sauce-pan, just covering them with hot water, and let them boil slowly for a quarter of an hour, or until tender, but not so as to break them; then drain them; you want now a pint of good cream, and put your cream, with a teaspoonful of butter, in a sauce-pan, and when it is warm throw in the cucumbers; season with a little salt and white pepper, cook five minutes, shaking the sauce-pan all the time and serve hot. Cucumbers cooked in this way make a nice side dish.

A FARMER'S DISH.

Peel and slice thin potatoes and onions (five potatoes to one small onion); take half a pound of sweet salt pork (in thin slices) to a pound of beef, mutton or veal; cut the meat in small pieces; take some nice bread dough and shorten a little; line the bottom of the stew-pan with slices of pork, then a layer of meat, potatoes and onions, dust over a little pepper and cover with a layer of crust; repeat this until the stew-pot is full. The size of the pot will depend on the number in the family. Pour in sufficient water to cover, and finish with crust. Let it simmer until meat, vegetables, etc., are done, but do not let it boil hard. Serve hot.

BAKED EGG PLANT.

Cut it into slices three-fourths of an inch thick and lay in salt water for an hour or more. Wipe the pieces dry and dip into beaten egg, then into bread crumbs or cracker dust; have the fat hot in your pan—just enough to prevent sticking—and put them in the oven until done. This will be found a better way than frying, and they are very light and delicious. Season to the taste before cooking.

STEWED EGG PLANT.

Boil the plant whole; when tender cut it into half, mash the inside fine and mix with a dressing of bread crumbs, butter, pepper and salt. Put in an oven and bake.

STUFFED EGG PLANTS.

Halve and parboil. When soft enough for a fork to enter, remove from the water and let cool. Then cut the inside, being careful not to break the skin. Next take bread that has been previously soaked in water, squeeze as dry as possible and mix with the pulp of the vegetable. Add to that a good sized tomato, the juice of an onion, a little parsley and two or three eggs, season with pepper and salt, and the filling is ready for use. Before putting into the stove sprinkle with toasted bread crumbs. Another and quicker way to make the stuffing

is to mix the pulp with the juice of an onion, a tomato and a couple of eggs. Thicken with boiled rice and season to taste.

LETTUCE.

Lettuce is excellent stuffed; it should be well washed in salted cold water, the roots trimmed off, two tablespoonfuls of cooked force-meat of any kind, or chopped cold meat highly seasoned, inclosed within the leaves and bound together with tape or strips of cloth; several heads thus prepared are placed in a saucepan, covered with broth or cold gravy well seasoned, and set over the fire to simmer about five minutes; the tapes are then removed and the lettuce heads and sauce are served hot.

MACCARONI.

Put on a tin saucepan of clear water; let it come to a boil; put in a pinch of salt; take a soup plate full of macaroni, break it up and put in the boiling water; when soft enough for a fork to go through, it is done; put in a colander and let the water drain off. Have the cheese grated—Holland cheese is the best, though any hard cheese will do—take three tablespoonfuls of melted butter (good butter); take a large flat dish, put in some butter and cheese, then macaroni and so on till all is used up.

BAKED MACCARONI.

Break half a pound of macaroni into inch pieces and put into a saucepan of boiling water and boil twenty minutes, or until soft, but not broken; add a little salt while boiling; drain and put into a well-buttered dish a layer at a time, with plenty of grated cheese sprinkled over each layer, with pepper to your taste and bits of butter. When the dish is full, pour over half a cup of good milk, or, better still, cream. Bake half an hour and serve in the dish it is baked in.

ITALIAN MACCARONI.

Take one-fourth pound macaroni, boil in water until tender; thicken one-half pint milk with two tablespoonfuls flour; add two tablespoonfuls cream, one-half tablespoonful mustard, a little white pepper and salt; stir in this one-half pound grated cheese; boil all together a few minutes; add the macaroni; boil ten minutes. This is the mode adopted at the best tables in Florence.

STEWED MUSHROOMS.

Slice the mushrooms into halves. Stew ten minutes in a little butter seasoned with pepper and salt and a very little water. Drain; put the mushrooms into a pie dish; break enough eggs to cover them over the top; pepper, salt and scatter bits of butter over them; stew with bread crumbs and bake until the eggs are set. Serve in the dish.

ONIONS.

Onions are best when sliced and quickly fried in plenty of smoking hot fat, or roasted whole until tender, and served with butter, pepper and salt; or chosen while still small, carefully peeled without breaking, browned in butter, and then simmered tender with just enough boiling water to cover them; or boiled tender in broth and then heated five minutes in nicely seasoned cream.

CREAM ONIONS.

Boil in two waters, drain, and if they are large, cut into quarters and pour over them a cup of scalding milk in which a pinch of soda has been stirred; set over the fire, add a tablespoonful of butter, half teaspoonful corn starch wet with milk, a little minced parsley, with pepper and salt. Simmer and pour out.

OYSTER PLANT OR SALISFY.

Oyster plant, scraped in cold water, boiled tender in salted water containing a trace of vinegar, and then heated with a little highly seasoned melted butter, is excellent; the tender leaves which it often bears make a nice salad. Somewhat like oyster plant are Jerusalem artichokes. Like oyster plant, they must be peeled under water, boiled tender, and then served with melted butter, or quickly browned in butter, either plain or with chopped herbs, or served with an acid sauce of any kind.

FRIED OYSTER PLANT.

Scrape the roots as above; boil whole until tender; drain, and when cold mash with a wooden spoon to a smooth paste, taking out all fibres; moisten with milk; add one tablespoonful of butter, and one and a half eggs for every cup of salsify; beat the eggs light; make in round cakes; dredge with flour and fry brown.

PARSNIPS.

Parsnips are not sufficiently appreciated, perhaps because of their too sweet taste; but this can be overcome to a palatable extent by judicious cookery; they are excellent when sliced, after boiling and warming in a sauce made by mixing flour, butter and milk over the fire and seasoning it with salt and pepper; as soon as warm they are served with a little chopped parsley and a squeeze of lemon juice. For parsnips fried brown in an old-fashioned iron pot with slices of salt pork and a seasoning of salt and pepper, many good words might be said.

FRIED PARSNIPS.

Boil until tender in hot water slightly salted; let them get almost cold, scrape off the skin, and cut in thick, long slices; dredge with flour

and fry in hot dripping, turning as they brown ; drain very dry in a hot colander ; pepper and salt to serve.

GREEN PEAS.

Hull and put into salted boiling water with a small lump of white sugar ; cook from thirty to thirty-five minutes ; drain and season with milk or cream, butter, pepper and salt. Be sure the peas are young ; old peas are fit for nothing but soup.

CANNED PEAS.

Open a can of peas an hour before cooking them, that there may be no musty, airless taste about them, and turn into a bowl. When ready for them put on a farina kettle—or one saucepan within another—of hot water. If dry, add cold water to cover them, and stew about twenty-five minutes. Drain, stir in a generous lump of butter ; pepper and salt.

GREEN PEAS AND NEW POTATOES.

Cook them separate ; let the water boil all off the peas ; add a pint of milk, half cup butter, teaspoonful flour, salt and pepper, put in the potatoes and boil five minutes.

FRENCH WAY OF COOKING PEAS.

Put your peas in a nice dish, where they will not turn black in cooking. Cut up fine one small head of lettuce ; put in a few sprigs of parsley, tied up ; salt and pepper ; enough of water to cover the peas. Cook gently until tender, one and three-quarters of an hour, then drain off most of the water ; dissolve one teaspoonful of flour in water and stir in ; add one-half tablespoonful of butter, one-half cup of sweet milk and one lump of sugar ; cook about ten minutes ; just before serving stir in yolk of one egg, previously beaten with a little water.

POTATOES.

If cold ones are left they can rehabilitate themselves in favor by appearing chopped, moistened with white sauce or cream, and either fried in butter or baked quickly, with a covering of bread crumbs. Or steam-fried, that is sliced raw, put into a covered pan over the fire, with butter and seasoning, and kept covered until tender, with only enough stirring to prevent burning, they are capital. Larded, they have bits of fat ham or bacon inserted in them, and are baked tender. Note well that the more expeditiously a baked potato is cooked and eaten the better it will be.

POTATO BALLS.

Bake the potatoes, mash them very nicely, make them into balls, rub them over with the yolk of an egg, and put them in the oven or before

the fire to brown. These balls may be varied by the introduction of a portion of grated ham or tongue.

BROWNEED POTATOES.

While the meat is roasting, and an hour before it is served, boil the potatoes and take off their jackets; flour them well, and put them under the meat, taking care to dry them from the drippings before they are sent to the table. Kidney potatoes are best dressed in this way. The flouring is very essential.

CREAM POTATOES.

Heat one tablespoonful of butter in a saucepan, add one teaspoonful of flour, cook until smooth, but not brown, then add gradually one large cup of cold milk, stirring all the time until it boils up; put in the potatoes, which should be cut up fine and salted and peppered; let them cook about three minutes in the sauce, just enough to heat them.

POTATO CROQUETTES.

Take six boiled potatoes, pass them through a sieve; add to them three tablespoonfuls of ham grated or minced finely, a little grated nutmeg, pepper and sauce to taste, and some chopped parsley; work into this mixture the yolks of three or four eggs, then fashion it into the shape of balls, roll them in bread crumbs, and fry in hot lard, and serve with fried parsley.

FRIED POTATOES.

Take raw potatoes, peel, cut in rings the thickness of a shilling, or cut in one continuous shaving; throw them into cold water until you have sufficient; drain on a cloth; fry quickly in plenty of hot fat, and with as little color as possible; dry them well from the grease, and sprinkle them with salt. When nicely done, and piled up properly, they make a fine side dish, which is always eaten with great relish.

Or cut a potato lengthwise the size and shape of the divisions of an orange, trim them neatly and fry them; they are an excellent garnish for meat. Cold potatoes may be cut in slices somewhat less than an inch thick, and fried in like manner. They can also be fried in onions, as an accompaniment to pork chops, sliced cod, red herring, or with a rasher of bacon.

POTATOES A LA DUCHESSE.

Take eight large potatoes, boiled and mashed fine, one tablespoonful of butter, the yolks of two raw eggs, a little salt; stir all together over the fire, then set it away to cool. When quite cold roll it on a board, with flour to keep from sticking. Make it in cake or any form you

wish. Take the white of the egg, beat with a little water, dip in the potato and roll in bread or cracker crumbs. Fry in hot lard.

LONG BRANCH MILK POTATOES.

Take good, sound potatoes, cut them in slices (raw), and put the milk, according to the quantity you wish to make, in a pudding dish; then, after you have put the potatoes in the milk, put it in the oven for about twenty minutes; then take out and put potatoes, with the same milk, into a saucepan to boil until done. Season before putting them to boil.

POTATO LOAVES.

These are very nice when eaten with roast beef, and are made of mashed potatoes prepared without milk, by mixing them with a quantity of very finely minced raw onions, powdered with pepper and salt; then beating up the whole with a little butter to bind it, and dividing it into small loaves of a conical form, and placing them under the meat to brown; that is, when it is so nearly done as to impart some of the gravy along with the fat.

LYONNAISE POTATOES.

Boil the potatoes with their jackets on and allow them to cool in order to have them solid. Peel and cut into slices about a quarter of an inch thick; slice an ordinary sized onion for half a dozen potatoes. As soon as a tablespoonful of butter has melted in the pan, and the onion begun to color, put in the slices of potatoes. Stir them a little. Season with salt and pepper. Fry the potatoes until they are a golden brown, and then chop up a tablespoonful of parsley and sprinkle it over them just before taking them out.

POTATO PUFF.

To each two cups of mashed potatoes add one tablespoonful of melted butter and beat to a cream; put with this two eggs whipped light, and a cup of milk, salting to taste. Beat all well; pour into a greased baking-dish and bake quickly to a light brown. Serve in the dish in which it was cooked.

SARATOGA POTATOES.

Take eight large potatoes, pare and slice them very thin with a cabbage-cutter; stir into them one teaspoonful of salt to a quart of potatoes, and let them remain an hour; pour them into a sieve to drain, and when well drained, wipe the slices dry; put a pound of lard into the kettle, and when it becomes smoking hot put in the potatoes; they must be constantly stirred to prevent the pieces from adhering to one

another, and until they are sufficiently browned. They should be served while hot.

POTATO RISsoles.

Take potatoes and mash them fine; mix with them butter, salt, pepper and a raw egg; pour the potatoes on a plate and form them with a knife into small cakes; lay them on a buttered tin; brush them over the top with an egg, beaten up with a teaspoonful of cold water, and color golden brown in a moderate oven.

POTATO ROSES.

Pare carefully with a thin penknife some peeled potatoes round and round until all of each potato is pared to the center. Do not try to cut the slices too thin or they will break. Place in a wire basket and dip in boiling lard. They are a handsome garnish.

SWEET POTATOES.

Select those of uniform size; parboil them with the skins on; peel and lay in baking-pan. Bake until soft to the grasp, glazing with butter just before you take them up.

BAKED SWEET POTATOES.

Take medium-sized, perfect potatoes and boil them until nearly done; take them from the water, peel them smoothly and carefully and slice them lengthwise into a queensware pudding dish; add a reasonable portion of good butter; sprinkle over them two or three tablespoonfuls of granulated sugar and finish cooking them in the oven. Serve hot.

TOSSED POTATOES.

Boil some potatoes in their jackets; peel them and cut into small pieces. Toss them over the fire in a mixture of cream and butter rolled in flour, pepper and salt, till they are hot and well covered with the sauce.

SPINACH.

This requires great care in washing and picking. When it is done throw into a saucepan that will just hold it, sprinkle with a little salt and cover close. The pan must be set on the fire and well shaken. When done add to the spinach a bit of butter; it must come to the table pretty dry. Boil an egg hard, cut in slices and lay on the top. If one egg is not sufficient, use two. Or, chop very fine and return to the fire, with a good lump of butter, salt, pepper, sugar, a few tablespoonfuls of cream, beat to a smooth mixture like custard; pour into a deep dish and serve.

SPINACH GREENS.

When cooking spinach substitute a little piece of bacon for the salt pork usually cooked with it to season it. The nicest way to serve it is to put a bit of the bacon in each dish. Hard boiled eggs, sliced when cold, are also liked with the greens.

SPINACH A LA FRANCAISE.

Two pailfuls of spinach, two tablespoonfuls of salt, two ounces of butter, eight tablespoonfuls of cream, one small teaspoonful of powdered sugar and a very little nutmeg. Boil and drain the spinach, chop it fine and put it in a saucepan, with the butter; stir it over a gentle fire, and when the butter has dried away add the remaining ingredients and simmer about five minutes previously to pouring in the cream, for fear it may curdle. Serve on a hot dish and garnish either with pieces of toasted bread or leaves of puff paste.

SQUASH.

Pare, seed and quarter; cook in salted boiling water, until soft; mash in a colander; rub through it and put back into a saucepan, with a tablespoonful of butter rolled in flour; a few tablespoonfuls of milk; pepper and salt to taste; stir until it begins to bubble; then pour into a deep dish. Squash and pumpkin are very good either boiled, sliced, broiled or fried, or made into fritters like oyster plant.

BAKED SQUASH.

Boil, drain and mash in a hot colander. Season with pepper, salt and butter; add a few spoonfuls of milk and two beaten eggs. Pour into a buttered dish and bake to a light brown in a quick oven.

SCALLOPED SQUASH.

Boil and mash the squash in the customary way and let it cool; beat the yolks of two eggs, and when the squash is nearly cold whip these into it, with three tablespoonfuls of milk, one of butter rolled in flour and melted into the milk; pepper and salt to taste; pour into a buttered bake-dish, cover with fine crumbs, and bake to a light brown in a quick oven. To be eaten hot.

STUFFED SQUASH.

Pare a small squash and cut off a slice from the top; extract the seeds and lay one hour in salt water; then fill with a good stuffing of crumbs, chopped salt pork, parsley, etc., wet with gravy; put on the

top slice ; set the squash in a pudding dish ; put a few spoonfuls of melted butter and twice as much hot water in the bottom ; cover the dish very closely and set in the oven two hours, or until tender ; lay within a deep dish and pour the gravy over it.

WINTER SQUASH.

Pare, cut up and cook soft in boiling water with a little salt. Drain, mash smooth, pressing out all the water ; work in butter, pepper and salt, and mound in a deep dish.

SUCCOTASH.

Cut the corn from eight or ten cobs ; mix this with one-third the quantity of Lima beans, and cook one hour in just enough water to cover them. Drain off most of the water ; add a cup of milk with a pinch of soda stirred in. When this boils, stir in a great spoonful of butter rolled in flour, season with pepper and salt, and simmer ten minutes longer.

DRIED CORN SUCCOTASH.

Take one teacup dried green corn ; put in a tin dish ; simmer in water until tender (say an hour) ; then add one tablespoonful sugar, half teaspoonful salt, one tablespoonful butter, a little milk or cream, and pepper to taste. Beans scalded and dried while green make quite an addition.

STRING BEAN SUCCOTASH.

Take two quarts of beans ; string ; cut fine ; boil two hours with water enough to cover without boiling dry ; cut the corn from six ears and boil with beans twenty minutes ; season with butter, pepper and salt ; just before dishing up add a tablespoonful of flour, moistened, also half a cup of sweet milk, and let it boil ten minutes. Those who have cream can use it instead of milk.

STUFFED TOMATOES.

Select nice sound tomatoes, slice off the top of each and remove all the centers ; then make a dressing of bread crumbs, minced beef, onions, parsley, celery seed, a small piece of butter, pepper and salt ; stuff each tomato with this and replace the tops ; set them carefully in a pan with a little water and one teaspoonful of butter ; bake until done.

RAW TOMATOES.

Pare and slice with a sharp knife, lay in a glass dish and pour over them a dressing made thus : Rub a teaspoonful of sugar, half as much each of salt, pepper and made mustard ; beat into this the yolk of a raw egg, and then, a few drops at a time, five tablespoonfuls of vinegar.

BAKED TOMATOES.

Peel them and put into a baking dish with bread crumbs, butter, pepper and salt, and one onion, if you like it ; sift corn meal over the top of them and bake slowly ; they will take between two and three hours to bake ; if they are acid, use sugar instead of salt.

SCALLOPED TOMATOES.

Pare and slice ; scatter fine crumbs in the bottom of a bake-dish ; cover with slices of tomatoes, seasoned with sugar, pepper, salt and butter ; cover with crumbs and then with tomatoes ; fill the dish in this order, covering all with crumbs, with bits of butter sprinkled upon them. Bake, covered, half an hour, and brown.

STEWED TOMATOES.

Scald by pouring water over them, peel, slice and cut out all defective parts ; place a lump of butter in a hot skillet, put in tomatoes, season with salt and pepper, keep up a brisk fire, and cook as rapidly as possible, stirring with a spoon. Cook half an hour. Serve at once in a deep dish lined with toast. Prepare tomatoes either in tin or porcelain.

TOMATOES AND CORN.

Peel and cut into slices four large tomatoes ; cut and scrape the corn from six ears (sweet corn) ; mix together and stew half an hour ; season with butter, pepper and salt ; serve hot. One large finely chopped onion can be added if liked.

TURNIPS.

These, either white or yellow, stewed in gravy, are excellent. Choose a quart of a small, even size, peel them, boil fifteen minutes in well salted boiling water, drain, put into a frying-pan with sufficient butter to prevent burning, brown and stir in a tablespoonful of flour ; cover them with hot water, add a palatable seasoning of salt and pepper and stew gently until tender ; or peel and cut them in small regular pieces, brown them over the fire with a little butter and a slight sprinkling of sugar, add salt and pepper and boiling water enough to cover, and gently stew them until tender ; serve hot.

MASHED TURNIPS.

Pare, quarter and cook them tenderly in boiling water, with a little salt. Mash and press in a heated colander ; work in butter, pepper and salt ; heap smoothly in a deep dish and put pepper on top.

COOKS' TIME-TABLE.

	Mode of Preparation.	Time of Cooking.
		H. M.
Asparagus	Boiled....	15 to 30
Beans (pod)	Boiled....	1 00
Beans with green corn	Boiled....	45
Beef	Roasted ..	*
Beefsteak	Broiled... 15	
Beefsteak	Fried..... 15	
Beef, salted	Boiled.... *	35
Bass, fresh	Broiled... 20	
Beets, young	Boiled.... 2 00	
Beets, old	Boiled.... 4 30	
Bread, corn	Baked..... 45	
Bread, wheat	Baked.... 1 00	
Cabbage	Boiled.... 1 00	
Cauliflower	Boiled.... 1—2 00	
Cake, sponge	Baked.... 45	
Carrot, orange	Boiled.... 1 00	
Chicken	Fricassee .. 1 00	
Codfish, dry and whole	Boiled.... *	15
Custard (one quart)	Baked..... 30	
Duck, tame	Roasted... 1 30	
Duck, wild	Roasted... 1 00	
Dumpling, apple	Boiled.... 1 00	
Eggs, hard	Boiled.... 10	
Eggs, soft	Boiled.... 3	
Eggs	Fried..... 5	
Fowls, domestic, roasted or	Boiled.... 1 00	
Goose, wild	Roasted... *	20
Lamb	Boiled.... *	20
Meat and vegetables	Hashed.... 30	
Mutton	Roast..... *	25
Mutton	Broiled.... 20	
Onions	Boiled.... 1—2 00	
Oysters	Stewed.... 5	
Parsnips	Boiled.... 1 00	
Pork	Roast..... *	30
Pork	Boiled.... *	25
Pork	Broiled.... 20	
Potatoes	Boiled.... 30	
Potatoes	Baked.... 45	
Potatoes	Roasted... 45	
Rice	Boiled.... 20	
Salmon, fresh	Boiled.... 8	
Sausage	Fried..... 25	
Sausage	Broiled.... 20	
Soup, vegetable	Boiled.... 1 00	
Soup, chicken	Boiled.... 2 00	
Soup, oyster or mutton	Boiled.... †	3 30
Spinach	Boiled.... 1—2 00	
Tapioca	Boiled.... 1 30	
Tomatoes	Fresh.... 1 00	
Tomatoes	Canned.... 30	
Trout, salmon, fresh, boiled or	Fried..... 30	
Turkey, boiled or	Roasted... *	20
Turnips	Boiled.... 45	
Veal	Broiled.... 20	
Venison steak	Broiled.... 20	

* Minutes to the pound. † Mutton soup.

The time given is the general average; the time will vary slightly with the quality of the article.

TABLE OF WEIGHTS AND MEASURES.

- 1 quart sifted flour (well heaped) weighs 1 lb.
- 3 coffee-cups sifted flour (level) weigh 1 lb.
- 4 teacups sifted flour (level) weigh 1 lb.
- 1 quart unsifted flour weighs 1 lb. 1 oz.
- 1 quart sifted Indian meal weighs 1 lb. 4 oz.
- 1 pint soft butter (well packed) weighs 1 lb.
- 2 teacups soft butter (well packed) weigh 1 lb.
- 1½ pints powdered sugar weigh 1 lb.
- 2 coffee-cups powdered sugar (level) weigh 1 lb.
- 2¾ teacups powdered sugar (level) weigh 1 lb.
- 1 pint granulated sugar (heaped) weighs 14 oz.
- 1½ coffee-cups granulated sugar (level) weigh 1 lb.
- 2 teacups granulated sugar (level) weigh one pound.
- 1 pint coffee "A" sugar (level) weighs 12 oz.
- 1¾ coffee-cups coffee "A" sugar (level) weigh 1 lb.
- 2 teacups coffee "A" sugar (well heaped) weigh 1 lb.
- 1 pint best brown sugar weighs 13 oz.
- 1¾ coffee-cups best brown sugar (level) weigh 1 lb.
- 2½ teacups best brown sugar (level) weigh 1 lb.
- 2¾ coffee-cups Indian meal (level) equal 1 qt.
- 3½ teacups Indian meal (level) equal 1 qt.
- 1 tablespoonful (well heaped) granulated "coffee A" or best brown sugar, 1 oz.
- 2 tablespoonfuls (well rounded) of powdered sugar or flour weigh 1 oz.
- 1 tablespoonful (well rounded) of soft butter weighs 1 oz.
- Soft butter size of an egg weighs 2 oz.
- 7 tablespoonfuls granulated sugar (heaping) equal 1 teacup.
- 5 tablespoonfuls sifted flour or meal (heaping) equal 1 teacup.
- 4 tablespoonfuls soft butter (well heaped) equal 1 teacup.
- 3 tablespoonfuls sweet chocolate grated weigh one oz.
- 2 teaspoonfuls (heaping) of flour, sugar or meal, equal 1 heaping tablespoonful.

LIQUIDS.

- 1 pint contains 16 fluid ounces (4 gills).
- 1 ounce contains 8 fluid drachms (¼ gill).
- 1 tablespoonful contains about ½ fluid ounce.
- 1 teaspoonful contains about 1 fluid drachm.
- 4 teaspoonfuls equal 1 tablespoonful or ½ fluid ounce.
- 16 tablespoonfuls equal ½ pint.
- 1 wineglass (common size) equals 4 tablespoonfuls or 2 fluid oz.
- 1 teacup equals 8 fluid oz. or 2 gills.
- 4 teacups equal 1 qt.
- A common-sized tumbler holds about ½ pint.

UTENSILS

NECESSARY IN THE KITCHEN OF A SMALL FAMILY.

WOODEN WARE.

Kitchen Table; Wash Bench; Wash Tubs (two sizes); Wash Board; Skirt Board; Bosom Board; Bread Board; Towel Roll; Potato Masher; Wooden Spoons; Clothes Stick; Flour Barrel Cover; Flour Sieve; Chopping Bowl; Soap Bowl; Pails; Lemon Squeezer; Clothes Wringer; Clothes Bars; Clothes Pins; Clothes Baskets; Mop; Wood Boxes.

TIN WARE.

Boiler for Clothes; Bread Pan; two Dish Pans; Preserving Pan; four Milk Pans; two Quart Basins; two Pint Basins; two quart covered Tin Pails; one four-quart covered Tin Pail; Sauce Pans with covers, two sizes; two Tin Cups, with handles; four Jelly Molds (half-pint); two Pint Molds for rice, blanc mange, etc.; one Skimmer; two Dippers, different sizes; two Funnels (one for jug and one for cruets); one quart measure, also, pint, half-pint and gill measures (they should be broad and low as they are more easily kept clean), two Scoops; Bread Pan; two round Jelly Cake Pans, and two long Pie Pans; Coffee Pot; Tea Steeper; Colander; Steamer; Horseradish Grater; Nutmeg Grater; small Salt Sieve; Hair Sieve for straining jelly; Dover's Egg Beater; Cake Turner; Cake Cutter; Apple Corer; Potato Cutter; one dozen Muffin Rings; Soap Shaker; Ice Filter; Flour Dredge; Tea Canister; Coffee Canister; Cake, Bread, Cracker, and Cheese Boxes; Crumb Tray; Dust Pan.

IRON WARE.

Range; Pot with steamer to fit; Soup Kettle; Preserving Kettle (porcelain); Tea Kettle; large and small Frying Pans; Dripping Pans; Gem Pans; Iron Spoons of different sizes; Gridiron; Griddle; Waffle Iron; Toasting Rack; Meat Fork; Jagging Iron; Can Opener; Coffee Mill; Flat Irons; Hammer; Tack Hammer; Screw Driver; Ice Pick.

STONE WARE.

Crocks of various sizes; Bowls holding six quarts, four quarts, two quarts, and pint bowls; six Earthen Baking Dishes, different sizes.

BRUSHES.

Table Brush; Two Dust Brushes; two Scrub Brushes; one Blacking Brush for stove; Shoe Brush; Hearth Brush; Brooms.

APPENDIX.

THE ART OF ENTERTAINING.

To give pleasant entertainments, especially fine dinners, a woman must have talent and must cultivate her talent.

To be a good talker, or in any way an agreeable guest, one must have a good heart and must constantly cultivate self-control, even self-denial, in small matters. He must be a good listener. "The best talkers are the best listeners." Let no one think that because the speaker is not showy, not fluent, that he has nothing to say. Listen and learn. Let young people form and cultivate habits of close attention in conversation, and let those who count themselves brilliant take on a brighter luster by calling out the cleverness of others. To make others shine is the crowning glory of the successful man or woman of society.

"We had fourteen courses at Mrs. B.'s, but it wasn't what I call a dinner party," said a bright woman lately. "What was wanting?" "Why, *everything* was wanting, except food and drink; bright talk, gaiety and good feeling were wanting. We were all busy selecting the right fork and trying to seem accustomed to the unusual display."

Dr. Holmes says that "three courses are as good as ten;" far better than ten if the remaining seven be served at the sacrifice of the ease and brightness of the hostess, or of that of her guests.

A noble friend of ours, to whom fortune had not been kind, once gave a delightful lunch on a huge apple-dumpling, made with her own hands, a cup of fine coffee and a roll. The cheery welcome, the unaffected hospitality, the *good time* linger in the memory of the favored few. Those years have passed.

WHOM TO INVITE TO DINNER.

As a rule, don't invite to a dinner party people who constantly meet each other, as near neighbors do, or relatives living in the same place are apt to do. The charm of meeting is lessened, and stories which sound well at first become a little tiresome after many hearings. Ten or twelve guests are enough for the largest private dinner party. When

there are more, no lady can speak so the whole table can hear her without feeling as if she were making an oration. When the party is small the importance of placing congenial people next each other diminishes, because all are neighbors; and still it is well to be careful in placing your guests. The names written on cards, with an appropriate sketch or a verse from some favorite author, is now the most common fashion, but if the hostess can place her guests herself without confusion the distinction is greater, and much peering about at cards is avoided. To do this well it is often necessary to put the names at the places until the order is thoroughly learned. No one likes to take a chance place, to be told to sit anywhere.

HOW TO INVITE.

Invitations are often given verbally, or in an informal note, from the hostess as :

My Dear Mrs. Wilkins :

Will you and Judge Wilkins come to dinner with us on Thursday, at six o'clock, to meet Mr. and Mrs. Baxter ?

Sincerely yours,

Ellen Blair.

Cedarhurst, April 6th, 1886.

HOW TO BE SIGNED.

Be careful to sign your own name, Jane Briggs or Ellen Blair, never Mrs. William Briggs, Mrs. John Blair. The very vulgar fashion of a woman signing herself Mrs. John Blair, Mrs. William Briggs, as the case may be, stamps one as unused to the usages of good society. In writing to an intelligence office a lady may have to sign herself in that way, but even business letters may be signed with the lady's own name, while the necessary address is put below in a parenthesis.

If the invitation be formal, write with care upon a large card :

Mr. and Mrs. Field

Request the pleasure of Mr. and Mrs. Thompson's company at dinner, on Saturday the 10th of September, at six o'clock.

The response should be prompt :

Mr. and Mrs. Thompson

Accept with pleasure (or decline with regret) Mr. and Mrs. Field's kind invitation to dinner on the 10th of September.

VERBAL INVITATIONS.

When you receive a verbal invitation, never waiver, never leave your would-be entertainer in doubt. If you are uncertain, decline promptly, so as not to inconvenience the party-giver but, if possible, give a pleasant acceptance.

When invited to a reception or informal tea party it is perfectly allowable to take any stranger friends with you without warning, but never at a dinner or formal card party.

TABLE SERVICE.

As to the table service, a round table to begin with is most desirable where the room will allow of it, and where your waiters are good. The centre can be devoted to the decorations, and every one can have the best place.

Good white table linen, like good white stationery, is always in good taste, and it is always the one proper thing for dinner. At lunch or breakfast a red table cloth, or even gold-colored, is frequently seen.

TABLE DECORATIONS.

Decorate your table simply, but, if possible, have some little pleasant surprise—some decoration that shall have the effect of a witty or graceful speech. A friend of *The Household* once made a dinner table beautiful with two branches of cherry blossom, starting from a beautiful cherry-colored vase set in a bank of moss. Another made “an arrangement in yellow.” A low-set fruit dish of oranges and yellow bananas set round with narrow, low glass vases of dandelions. If nothing else is at hand, polish some handsome apples and put at each side low dishes of nuts which the children have gathered. Peanuts are sometimes seen on elegant dinner tables. Always have the decorations placed low, so that the guests may each see each other, for, after all, “the ornaments of a house are the guests who frequent it.”

Some people complain of the fashion of placing several forks, knives and spoons at each place as an ostentatious one. Very often the display consists chiefly of borrowed silver, and is not done for the sake of display, but simply to avoid confusion. Suppose a dinner of four courses. You place a tablespoon at the right hand for soup, also a knife and napkin, with a piece of bread folded in it. At the left two forks and a dessert spoon, quite an array, but the waiter has been saved just that many changes of forks and spoons, and what a relief for the hostess who can see to the proper arrangement of each article beforehand!

INTRODUCTIONS.

Imagine the table laid and the company assembling in the parlor a little while before the dinner hour. If there are introductions to be made the gentleman is introduced to the lady, her name being always mentioned first. Mrs. Baird, Mr. Jamieson, not Mr. Jamieson, Mrs. Baird. If both are ladies, mention the elder first, or the stranger, if one be a stranger.

The gentleman of the house usually intimates to each of the gentlemen the name of the lady whom he is to take to dinner, though sometimes this arrangement is made by the hostess. Dinner is announced, not by the ringing of a bell, but by the waiter's appearance, saying, “Dinner is served.” Since the days of name cards at the places, the host usually leads the way to the dining room with the lady who is to sit on his right hand, while the hostess brings up the rear with one of the gentlemen who is to sit next her, but the comfort of guests seems to me best conducted by the prompt guidance to the dining room of the hostess.

COURSES.

Where there is but one waiter it is a great help to have the first course already placed before each guest. At elegant dinners it is common to find a few raw oysters and a half or quarter lemon before each guest, with salt, pepper and vinegar within easy reach. Where oysters are not available and soup undesirable, the dinner may begin with a fluted shell or a large white clam shell of fish dressed with cream (turbot so called), or oysters covered with crumbs and browned in the oven. If there be soup the tureen is placed before the lady of the house.

The waiter should remain in the room, so that without a sound the hostess can signal her to remove the plates.

Suppose the second course to be a roast of beef, a haunch of venison, a turkey or chickens, the meat dish is placed before the host. He carves, let us hope, *well*, and where there is a choice, carefully inquires the preferences of each guest. Each one must make a choice, even if he say *light, dark, well done, rare*, at random. One or two vegetables are enough with the roast, especially when the third course is a salad.

SALAD DRESSING.

When the salad dressing is to be a simple French one, salt, pepper, onion, oil, vinegar, and a touch of sugar, the lady of the house frequently dresses the salad upon the table. The lettuce leaves are dried and brought in in the salad bowl. The hostess takes the salad spoon, puts in a salt spoon of white pepper and one of salt, with olive oil enough to fill the spoon. She then pours on two tablespoonfuls of oil and finally one tablespoonful of vinegar, mixing the whole well. A little scraped onion can be mixed with the lettuce leaves in the kitchen. After the salad the table is brushed and the pudding is served. Finger bowls are placed on the plates upon which the fruit, nuts and raisins are eaten. Each guest removes his bowl to one side when the plate is needed. A sprig of geranium, a slice of lemon, or a lime leaf are agreeable additions to the small quantity of water poured into the bowls. Little fuss should be made about the use of the finger bowl. A slight dipping of the finger and touch of the lips with the moistened fingers before using the napkin are all that is necessary. Coffee is the last thing served, and it is considered wholesome, as well as fashionable, to take it black, that is, without cream; still cream is usually offered. More specific directions as to carving and the decoration of the table are given on pages 40-45.

PRACTICE.

It is not an easy matter to welcome change, to adopt new ideas and still remember that "the least affectation is a vice." American women have, however, every requisite for entertaining well. Quick-witted, *handy*, they have a touch of audacity about them which prevents too much attention to established order and precedent. A clever Englishman, dining recently with an American lady in New York, said that he had never been at so admirable a dinner in England. He admitted that he had often seen more magnificent plate, and more elaborate table decorations, but said that the cleverness and the brightness of the American hostess, made both the material and the moral side of the feast something new and attractive. All that our women need is *practice*, and that they may have practice and the virtue and grace of hospitality may abound, it is desirable to simplify the feast, and not lose sight of the greater in the less. Never be deterred from following a pleasant impulse towards hospitality, by the thought that Mrs. B.'s china is handsomer than yours or that when you dined with Mrs. C. she gave you early peas and strawberries which cost more than you can afford. With a pleasant welcome, good conversation and nicely cooked and served food, your dinner will be a success.

CARD PARTIES, ETC.

With a card party your success is closely concerned with the arrangement of the players. Be sure not to have *one* player of "bumble puppy" at the table with good and strict whist players. I have heard ladies complain that a whist party cost them more trouble than any other on this account. For the refreshments at whist parties many have a small table cloth spread on the card table and the salad and coffee, cake and ice served without disturbing the position of the players. The great objection is that it leaves the guests so long without an agreeable change of position.

The lately fashionable progressive euchre and Newmarket parties require constant change from table to table, but the *game* loses, in fact, is not of much consequence.

At musical parties, as well as at operas and theaters, the great point of good manners is to be silent during the performance. Nothing can ever make it excusable or tolerable to talk during the performance of music. Theodore Thomas has been in this respect a useful schoolmaster in America. He often stops the performance till such disturbance ceases. Where the performance is dull there is a temptation to talk, but resist it and your reward comes in the pleasant chat between the acts. There should be some way of reporting unmannerly people

who talk in concerts or at the opera, and having them ejected if they persist, as the pleasure for which one has paid is often entirely destroyed by some (usually thoughtless young) people chattering in the next seats.

INVITATIONS, IN WHOSE NAME SENT.

Young ladies frequently send invitations in their own names, as :

"Miss Carrie Parker's compliments for Tuesday evening, from eight to twelve o'clock. Dancing."

Even children are invited in the name of the youngster whose birth day is to be celebrated. It is in much better taste to have the mother's name appear as the hostess.

A comical mixing of first and third persons is frequently made in notes and invitations. Not long since a celebrated American singer had occasion to return thanks for some compliment. Her note read :

"Madam Elvira Montana begs to return thanks for the beautiful offering of flowers and for the great kindness shown her by Mr. Williams and his friends. I can never forget your goodness, but will always remain yours gratefully,

"ELVIRA MONTANA."

Having adopted the third person in the first sentence, she should have retained the form by concluding: *She* can never forget your kindness.

In engraved invitations the persons are often awkwardly mixed, as Mr. and Mrs. White request the pleasure of your company, instead of Mr. and Mrs. White request the pleasure of (names written in the blank space) Gen. and Mrs. Calder's company at the marriage of their daughter, Winifred, to George Angus Cox.

HAND-SHAKING.

When introduced it is not customary to shake hands, but on other occasions hand-shaking is customary. How strange that it should so seldom be done in an agreeable manner? The "pump-handle fashion," to be sure, is not often inflicted, but the poor, limp, forlorn fashion is common and the tiresome holding the hand till you begin to think of the sad words of the song, "It may be for years and it may be forever," has not become entirely obsolete. One thing only is as bad, that is, where the torture is physical, where a cast-iron grasp presses your rings into your flesh. A pleasant, hearty shake of the hand is a charming greeting, and children should be taught to shake hands well, and girls to take a gentleman's arm in an agreeable fashion. The lady's hand should rest firmly on the gentleman's forearm, so that if any support become necessary it may be easily given.

IMPROVEMENT OF THE VOICE.

In one particular which closely concerns the pleasure of all social meeting, Americans have improved marvellously in the last twenty-five years—I refer to the national voice. There is still room for improvement. A ladies' tea party reveals the fact that the shrill, nasal tones so general twenty-five years ago are still at command when the temptation is great, but the murmur of pleasant tones at many small companies of men and women strikes one with great pleasure. Like all the arts of social intercourse, a gently modulated voice can be acquired. The most delightful voice I have ever heard belonged to an American woman. Her father had devoted himself to the cultivation of the speaking voice in his daughters, and his reward was a rich one. Begin early with the children and teach them to give full, pleasant sound to their words. Nothing enhances more the charm of agreeable conversation. Both are worth years of patient study, and after years you will still find much to learn, but it is wonderful what study, attention and the constant desire for improvement will do.

CULTIVATE FRANKNESS.

In all social intercourse cultivate a frank, friendly spirit; refer social usages to their origin and intention and neglect, such as have little purpose or meaning. To fully accomplish the etiquette of exchanging visiting cards, in a large city, would require, besides much pasteboard, a constant attention to the smallest detail. Fashions in this matter differ in different countries and in different cities of this country, but good sense and good feeling are universal.

VISITING CARDS.

Visiting cards are best plain and engraved, without flourishes. "Script" is now the favorite text. There is an elaborate system of turning down different corners to signify a "visit," an "adieu," "condolence," or a visit for the ladies of the family, but when human intercourse has become a system of pasteboard signals it is about as well that it should cease to exist. The fashion of leaving a card for each lady in the family, together with the husband's card, is running to an extreme, which in Washington may be necessary, but which it is not important to import into other places.

On coming to the city it is well to enclose a card to friends who may like to call, otherwise they may not know of your visit, as common friends frequently do not meet for weeks and may not remember to speak of your prospective or actual visit.

On going to a lady's house and finding her at home, give the maid your card, so that the mistress may know whom she is to find in the parlor.

In all well-ordered houses the maid knows, when she comes to the door, whether her mistress is to be excused or not. To send a card and then be denied admission is a thing hard to excuse. If not at home, you may turn the card to signify that you called and did not simply send a card.

Visiting cards are much used for informal invitations, and you sometimes receive one with a considerable note upon it. The ordinary form for afternoon tea parties is to put under the engraved name, "At home from three to six." Many are sent by mail, and this seems a very sensible improvement upon the old special messenger plan. In many cases the messenger gets weary and disposes of a few of the invitations. In one case he was *cold*, and turning into a convenient grocery to warm, he added to the blaze in the stove a contribution of about thirty invitations. Several intimate friends were "slighted."

Put your invitations in the postoffice and you are reasonably sure of their delivery.

Regrets are frequently sent in the same way. For receptions and afternoon teas a card without anything but the name is considered enough.

The tendency of society is towards simplicity, and leave-taking is no exception to the rule.

A lady or gentleman after a call or "visit" will rise without any preamble and bow him or herself out. After a dinner party or other set occasion the guest rises, shakes hands with his entertainers, bows to the other guests, and is gone. A great point is achieved when he can take leave easily and gracefully. Many people believe in "French leave" at receptions and parties, as the company is not reminded of the necessity of departure by constant adieux, but the custom is not general. The consequence is that the hostess at a large reception varies the monotony of "Good evening," by saying "Good bye."

FANCY WORK, KNITTING, CROCHET AND NEEDLE-WORK.

FANCY BAGS.

Let us start out with our bag on our arm and go to a *Lunch* or *High-tea*, and I think we can learn how to make a good many new things in the way of fancy work.

The room of your hostess is simple, but shows her individual taste in such a way as to be charming. In fact, one's house is a sort of index to one's character.

If we go into a home whose parlor has a stuffy odor, and as soon as you can see (owing to the darkened room), and running your head against a card-board air castle (and I will here say that anything of the nature of card-board is not only passé, but utterly odious), if you see the bell shaped glass covering a bunch of wax flowers on a green moss mat, whose verdancy fairly makes one shudder, I say you almost feel like retreating before your hostess appears.

For lovely colors can be purchased in inexpensive materials, and all homes can be made attractive, but just now we have gone to a high-tea, which I suppose is really like the "come as early as you can, bring your work and we'll have a nice chat, and I will show you a new stitch that I am fascinated with." But the high-tea. After greeting your hostess, you involuntarily stoop and sniff a double sachet, or perfume bag, of light green flowered silk, tied with ribbons of same color, that hangs on the corner of the chair nearest you, and before you say how do you do to your dearest friend, you murmur, "sweet thing," which refers to a bit of maize-colored drapery that is bunched up and held on one corner of the table by a brass plate, on which is a low jar of yellow roses. Then you slip into a chair, only to see that *your* cherished work-bag is dulled in its splendor by the other bags present. Well, and what is everyone doing? You will have exhausted, doubled up and divided all of your adjectives before you come to the end of the afternoon, for the present fashion allows us to say all of the charming and ecstatic things we choose to, but I forget it is not manners but fancy work *we* want. All kinds of bags are being invented, for a bag is not a conventional thing but rather an emanation of the brain, the prettier your fancies the more charming the bag. Bits of drapery are

being etched, darned, etc., for table scarfs, to knot and throw over chairs or lounge. A band for a portiere, doyleys and tray cloths are being done in drawn-work, etc., etc. We will see how some of these useful and ornamental things are concocted. Shall we begin at our favorite article, which is "a la mode," Bags—big bags, little bags, useful bags, ornamental bags.

Laundry bag, to hang on the back of the door. This is made of two widths, three-fourths yard in length, of buff bouquetté chintz, deep facing of light blue chintz, to fall on right side, one and a half fingers in depth, double draw string of braid. Near this a long *shoe bag* runs from base board to height of four feet, about one and a half feet in width, three rows of pockets kept in shape by braid run between and at the bottom of pockets and stitched. This only uses the waste room between chimney and door.

Dusting bag of figured cretonne hangs at the head of the bed, can be made most any shape with lid, hung with brass ring; decorate the lid and bottom of bag with tassels made of crewel, combed out. In this is a duster square the width of cheese cloth, feather-stitched around the hem with bright color, a most æsthetic and ultra gift at present and within most anyone's means.

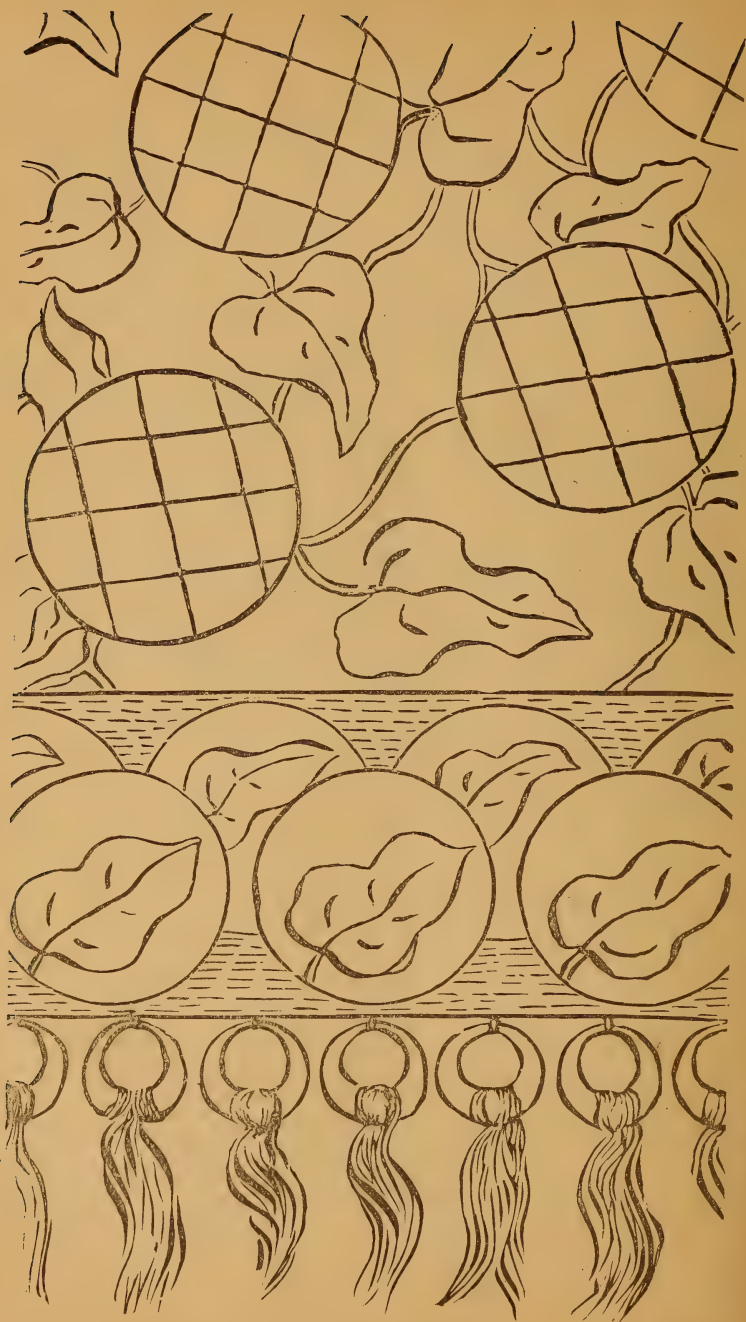
Laundry bags of linen with various mottoes in large lettering.

Bags that use a mantel, table, chair, picture, or easel as a peg, must be of a more ornamental character, such as those made of silk handkerchiefs.

Work-bag.—Take a red or blue handkerchief, or one that shades from one color to another, sew a gold lace around the edge; stitch on narrow ribbon in circle as place for shirr string; use two ribbons, one blue and one red; make a button-hole at the opposite side of bag, to run in the ribbon both ways and pull easily; a dainty one is of maize-colored crepe handkerchief, trimmed with ecru lace, charming for work or party bags.

A silk handkerchief can be folded once, making a half square, the two ends sewed up and the lengthways sewed, leaving a place large enough to put in work; one end is gathered and fastened with a bunch of ribbons; loops of ribbons or balls on the other ends; an ivory or brass ring is pretty to pull one end through. The fine plaid handkerchiefs are the prettiest for these.

A decorative bag is of blue pongee, half yard of pongee in length; make a round pasteboard bottom of about five inches in diameter; cover with same material; sew the full width of pongee on to the bottom over and over; it will need to be gathered; turn in top deep enough to shirr; blue satin ribbons of same color for draw strings; paint with the copper and bronze lustre paints bunches of fruit, such as cherries, plums, grapes, etc.; very effective for party bag.



END OF LONG WORK BAG.

Ground Dark Blue, lined with Mahogany or Bronze Surah. Outline Work in same shade of Filoselle.

Take a square the width of velveteen; cut corners off to make the largest round, one of olive brown velveteen; face around with canary-colored satin finger in depth; embroider rings of gold thread over the velveteen; one can mark their own rings with a silver dollar, with chalk or white paints; canary-colored strings.

Any bright colored plush or velveteen can be made into these bags with lace sewed on the edge—gold or silver lace—or white with bright colored filoselles run through by the pattern.

Get one yard of six different colors of satin ribbon; cut in two so there will be twelve half yards; sew these together over and over, and sew on to round bottom of cardboard of four or five inches in diameter; this is covered with one of the colors; turn the ends at top into loops; draw with narrow ribbons; a pretty combination of colors are olive green, pale lavender, yellow, scarlet, pink and light blue.

KNITTING.

Afghan.—Knit on small ivory needles, the plain or straight knitting with two needles; width of stripes six inches, one stripe roman—that is using a bit of roman ribbon as a pattern that will bring in a variety of colors—and one stripe plain, the plain of black, maroon or a soft grey; crochet together with black and yellow, first a stitch of one and then of the other color, making a twisted effect; old bits of worsted or germantown can be used; in getting new material germantown wool wears better; fringe or scallop on the ends.

Baby Afghan.—Part of a rose blanket or the desired length of white Jersey flannel makes a lovely soft covering for a baby, bound or faced with a delicate shade of ribbon or silk, with a sentiment such as “Sleep, baby, sleep,” or “Hush, my dear, lie still and slumber,” etched on it in the same color as binding, in silks. This is pretty when written in a bold hand, in letters from one to two inches in height.

COMFORTABLES.

Comfortables.—The cheese-cloth comforter is the prettiest, lightest and warmest. The cream-colored cheese cloth (10 yards) with deep facing on both sides, of a colored cheese cloth or cretonne, facing two fingers deep, tuft with same color; make tuft by winding over the tines of a fork; wind a dozen times and fasten; the edges can be feather-stitched or finished in large scallops.

Those made of a colored cheese cloth, such as blue, tufted with yellow, big yellow satin bow in corner, charming to lay over the foot of a bed, as also are those of wool delaine, fascinating for quaintness of pattern, as they come in the delicate blues, pinks, buffs, etc.

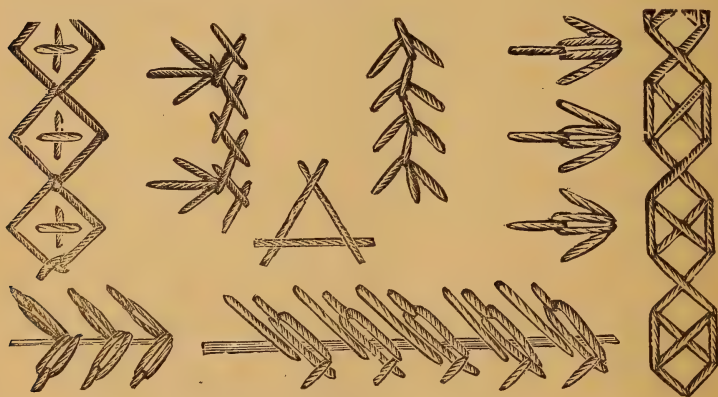
FANCY WORK.

Blotters.—Cut pieces of blotting paper of about twelve by eight inches, so as to have a rough edge, that being called stylish by the “beau monde;” white for the top and colored leaves under; tie through one corner with large satin bow. “Scratches from the pen,” “Extracts from the pen,” etc., are appropriate sentiments to have on the upper leaf, with a bit of water-color painting. A tassel cut of chamois skin makes a good pen-wiper.

A napkin ring that can be used for an informal guest—a wish-bone tied with narrow ribbon to form a ring, which means “good luck to you.”

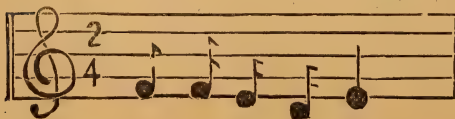
Handkerchief case.—A soft plush, goldy brown, perhaps eight by twelve inches; line with yellow satin, quilted with perfume powder in it; tie with yellow ribbons, so as to fold in a half square or oblong; lovely to have in one’s drawer or to lay on a dressing case.

Patch-work.—Can it be that Japanese or crazy patch-work has been omitted? To begin with, get all of your own and your neighbors old silk and velvet pieces, and as many new ones as possible; cut blocks of black crinoline two feet square; arrange your silks, satins and velvets on these; the more haphazard the better; baste carefully, and use fancy stitches to cover the seams; put together the whole to look like one block; a facing of black or a plain dark color makes the work stand effective; line with silk or silesia; cut off stitches.



POINT RUSSE STITCHES FOR JAPANESE QUILTS.

Piano cover.—Of felt, with a bar of music and some musical instrument, etched in gold-colored filoselle, such as this:



With a violin, cornet or flute, etched for an upright piano; a sash is newer than a whole spread.

Cushions.—Of bright colored silk-satin or silesia, with muslin or lace tops, are always the daintiest thing for the bureau, with one or two bows carelessly put on, scrim covers with threads pulled and the narrowest ribbon run through, also the stitches pulled in squares, filling up the square by embroidering a star in each. Another design for bureau tops, dotted muslin with the dots worked in colors, put over a colored silesia.

Sofa pillows.—As wool things are somewhat out and silk in, the most comfortable pillows are made of them. A blue pongee with "Sweet dreams, lady," done in gold bullion in bold lettering, a smashing bow in one corner. Fill the pillow with *hops*, or if with *pine needles*, such a sentiment as "The breath of the Forest," or "Give me of thy balm, oh! fir tree," and a branch of pine, such as this:

Both the hops and the pine needles are soothing, and will court sleep for those who seek it in vain.



Table covers are mostly scarfs these days. Such a scarf of plush, pongee, or most any thin material, tied in a knot and thrown on a table is artistic.

Bangle boards are useful to everyone. They can be made of small rollers, like a rolling pin, the ends gilded, the roller covered with plush, and with a bit of embroidery on it. The hooks are fastened on the roller; they are convenient to hang on one's button and glove hook, keys, etc. Diamonds covered with plush are also pretty; a great many designs for them can be sawed out of holly, such as crescents, hatchets, etc.

Japanese parasols can be put to many uses; the handle taken out and tack the parasol over an ugly stove-pipe hole. A centre ornament in a ceiling can be made with a parasol tacked up flat and four fans diverging from four sides of it. A waste paper basket can be made of one most satisfactorily. Have a block or standard made; paint or gild; put the head of the umbrella on the standard; screw through and to it; open the parasol about half way; put a small brad in the handle to hold it open; a bunch of ribbons or paper flowers is nice tied on to the handle.



Paper flowers.—You have heard people say, "Well, those flowers are natural as wax." It is even better when they look so much like natural flowers, that you can tell where one begins and the other leaves off being artificial. At a reception the other day, I saw the most ingeniously mixed paper roses, even that "queen of flowers"—imitated.

To make a rose, cut the length of a sheet of tissue paper, depth of petals, an inch; cut at intervals of three-fourths inch; cut the corners of petals with dull knife, turning the outside outwards, and towards the centre in; roll till the rose is made; finish the outside with four small green leaves; put on wire and wind green wax around for hip and stem.

Paper sunflowers.—Cut like a large sunflower, making eight scallops; pinch the centre of each petal through on a hair-pin. This will make the leaves fluffy; three of these of yellow tissue will make the main part of the flower; cut around for centre of stiff paper; on this paste long pieces of brown paper fringed, going around till the centre is full; alternate the yellow petals and sew on the centre.

The prettiest tapers are called *spills*, cut in half inch strips, half length of sheet; pinch half over a knitting needle, the other half make into taper; roll the top around to make a little rosette.

Although decorative painting has had its greatest flight, if we can do the thing in moderation, more effective things can be done with the brush, and with less labor, than with the needle. But though you want to get effects, rather than detail, do not be careless. Breadth does not mean haphazard work. We will mention a few of the things which, if not positively new, are not mellow with age:

“Kensington painting is done with a stiff pen, instead of a brush. Tube paints are used, just as they come in the tubes. To do the painting, you first stamp the design to be painted, the seams for Kensington embroidery, using care not to get the lines too heavy.

Holding the pen bottom up, scoop up some paint in the hollow of the pen; wipe the back of the pen with a piece of cloth. Now draw your pen, with back to the material, over the outlines first, then fill in the design; shade as your taste dictates. Begin at the edge, and paint toward the centre. The object in Kensington painting is to make the painting look like Kensington embroidery. To accomplish this, scratch the design over with the pen or a needle, remembering to make the lines run towards the centre, taking care to give it the appearance of the Kensington stitch.

An ordinary palm-leaf fan can be made very decorative. Paint background of any color you choose, shading from light to dark; dash on a bunch of large flowers; snowballs on a green background, or dogwood on shaded red is nice; tie with bow and hang up.

Banner thermometer.—A slight foundation of pasteboard constitutes the background of this banner, which is of dark green plush embroidered in scarlet berries and foliage with filoselle. The thermometer is then securely glued on, in the position represented, and balls of silk of the color of the plush are fastened at the lower edge to form a fringe. Suspending ribbons, fastened to the sides a slight distance from the top

under loops and ends of similar ribbon, meet at the proper distance and are tied together in a graceful arrangement of loops and ends. Chenille or silk cord may be substituted for the ribbon, and hand painting or a fine decalcomanie for the embroidery, though the latter is the most effective and decorative.



BANNER THERMOMETER.

Almost any house has some corner that the daughter wishes might be covered. The more ornamental the better. For such places a curtain of blue demin-burlap or common ticking makes a good background. These can be hung on an iron rod gilded with brass rings; sew on the back and top of the curtain. Great branches of trees with

birds on them are effective; sumac boughs with red fruit, chestnut burrs, palm leaves, squash vines—most anything large; also large, still life; jars filled with branches of apple or peach blossoms; quickly done in oil paint.

Fire-boards can be made of matting, painted in oils.

For a nice bit of color paint a large pottery jar, shade the color and varnish; one or two large ornaments are much less tiring in a room than a quantity of small things.

Paper fans.—Take seven lengths of one yard each of wall paper; have them harmonize in color, as all blues, olives, terra-cotta, etc.; rule on the back one inch apart, lengthways; fold; these will make half-inch folds; it is pretty to arrange, having 1, 3, 5, 7 alike and 2, 4, 6 alike; baste the pieces together; sew one end tight and spread the other to make large fan; tack up with pins, as they do not show; particularly nice to cover cracks in paper or fill up bare space.

Brushbroom-holder.—This is the way you make what is called a Black Dinah. Make head and arms of black silk; stuff with cotton and paint the face; these go on to the handle of the broom, black skirt, big, white, starched apron, red turban and kerchief; this is so conspicuous you can rarely lose your brushbroom.

The Decorative Art Rooms, in New York and Boston, hold, of course, first and unquestioned position as authority in decorative art matters. They furnish material, designs, crewels, silks, etc., and will begin pieces of work and write instructions on application. Their prices are a little higher, but they furnish excellent designs.

Darning-work is easily done, and for many purposes, bands of it on curtains, table scarfs, drapery, etc.

As these flowers outlined in rose-color, shaded with lighter pink, darning in between with gold-colored filoselle.

Nasturtiums thrown down, irregularly, with circles of gold, back-ground darned in a dull color.

The profile of three faces in a circle; etch the profiles, regularly darn or weave a back-ground; scarlet, blue and yellow go well together. This work is easily done on pongee, cheese cloth, felt, etc.

While speaking of curtains, low sash curtains can be made of bolting cloth or batiste, both being thin, almost transparent, ecru materials; outline pattern on them in fine etching silk, filling in with water-color using flat tints or washes.

Bobinet lace makes a charming curtain, finished with lace edge; airy for bedroom or parlor.

A *String ball* is a delightful thing, if you have "a place for everything and everything in its place," like Elizabeth Eliza of the Peterquin family. Crochet an open work cover for a ball of string; anyone who can crochet can widen and narrow till proper size; draw up close at



DARNING WORK—FLOWER BORDER.

top, pull string from under side. This, hung on the corner of dressing case, with a pair of scissors attached and both held by a long ribbon, enables you to keep your temper as well as have your string convenient. As string comes in the newest shades, it is an ornament in the room.

Handkerchiefs, fancy, can be made of mull silk or cashmere. For tennis designs, net racket and balls, for archery, bows and arrows, put on the designs according to one's own taste.

As silk handkerchiefs are stylish for gentlemen in full dress, white silk ones daintily embroidered in pale shades are most æsthetic. Such as forget-me-nots or small flowers dropped on or near the hem.

Aprons.—It is not only a theory, but an actual fact, that in doing fancy work one needs an apron to keep from soiling the work. A double muslin apron, that is one flounce over the other, both hemmed with hem stitch, a lace edge, and embroidered in crewels, makes a pretty one.

One of pongee, the bottom brought up to form one large pocket, with a

swarm of bees flying in all directions and a sentiment, as "How doth the little," etc., or "Oh! velvety bee, you're a dusty fellow, you've powdered your legs with gold," etched in large letters above.

Scrim makes a pretty apron, with threads drawn and the smallest side of ribbon run through length ways, ending with a loop.

All kinds of towels can be used, pulling out threads and having a band of drawn work at one end; appropriate for a hostess to wear at a lunch or tea.

Take a large mull handkerchief, pretty of black mull with bunches of pink hawthorn scattered through it; shirr on ribbon band, letting the edge come above to make about an inch frill. In this case have belt and strings of pink ribbon. The flowered mulls make dainty ones, made the same way.

Sheer muslin aprons made with tucks about one and a half inches deep; cut the tuck up half way and turn under, making a small point; a group of points, having one on the lowest tuck, two above it, and three on the third. Ribbon bows can be disposed of anywhere, on pocket or side of belt.

Knitting does not mean now as it used to, work for our grandmothers to doze over, but dainty mittens, edges for sacques, skirts, curtains, etc. Here is a pretty knit purse:

Fawn-colored and brown purse silk. Along a chain of eighty-eight stitches (pale shade) crochet sixty-two rows double crochet, but the third, fifth, nineteenth, twenty-first, forty-first, forty-third, fifty-seventh and fifty-ninth rows are crocheted with brown silk; and in the ninth, fifteenth, forty-seventh and fifty-third the two shades are used as follows:

Ninth row.—Five double with fawn color, and six double with brown; repeat, always drawing up the last stitch of the one shade with the first of the other.

Tenth row.—One double, * (brown), three double (fawn), one double (brown), six double (fawn); repeat seven times from.*

Eleventh row.—One double (fawn), *, three double (brown), three fawn, two brown, three fawn; repeat from * seven times, but in the last repetition crochet only two double (fawn) instead of three.

Twelfth row.—One double (fawn), *, three double (brown), two fawn, one (brown), two (fawn), one (brown), two (fawn); repeat seven times from *, crocheting one fawn instead of two at the end of the last repetition.

Thirteenth row.—Like the eleventh.

Fourteenth row.—Like the tenth.

Fifteenth row.—Like the ninth.

Forty-seventh row to fifty-third row—like ninth to fifteenth.

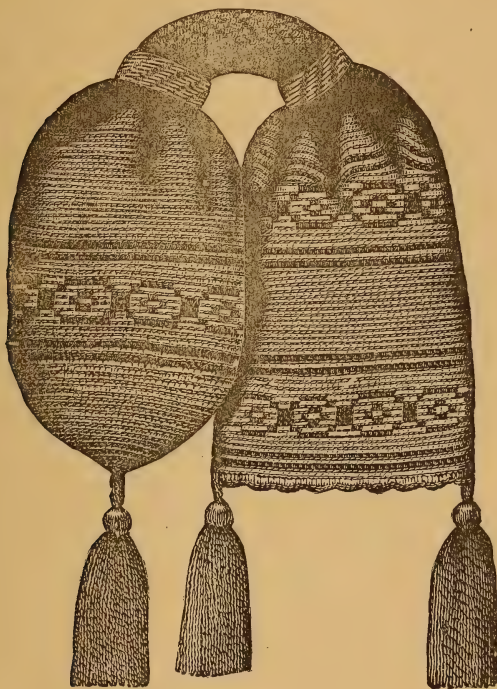
When the sixty-second row is finished, crochet twenty-two double

for the opening, and then work to and fro for the centre of the purse.

Sixty-third row.—Along the last stitches with the same silk, three chain to form one treble, then miss one, one treble, one chain; repeat; close with one treble in first stitch of this row.

Sixty-fourth row.—Turn the work, three chain to form one treble, then one treble in chain, one chain; repeat, close with one treble in first stitch.

Sixty-fifth to eighty-seventh rows.—Like the preceding. This completes the centre. Then crochet the other end of the purse as follows:



CROCHET PURSE.

Twenty-two stitches in the first twenty-two of the eighty-seventh row, then twenty-five rows double crochet with same silk; then repeat third to twenty-first row. The purse is then finished with twenty-two rows of fawn color, decreasing as follows:

In the first row, crochet every tenth and eleventh stitches together; and repeat this, narrowing every three rows till all the stitches can be drawn up together in the last row.

KNOTTED STITCH.

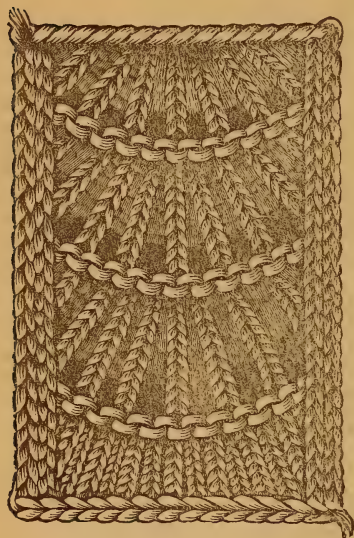
This stitch looks best in heavy wool.

Cast on eleven stitches.

First row.—All plain, throwing the wool twice over the needle before each stitch.

Second row.—Each stitch now has three threads ; knit the first thread plain, the second purl, the third plain ; cast off the second over the third, and the first over the second ; this leaves but one stitch in place of three.

Repeat from first row.



PEACOCK'S TAIL PATTERN.



KNOTTED STITCH.

PEACOCK'S-TAIL PATTERN.

This pattern is very pretty for the bottom of a baby's shirt, in fine wool, or for the border of a petticoat, in heavy wool, etc., etc.

Cast on a number of stitches divisible by nine, as it takes nine stitches for each pattern. Cast on also four additional stitches, two for each edge ; the edge, which is in plain knitting, is not mentioned after the first row.

First row.—Two plain for edge, 2 plain, *, make 1, 1 plain ; repeat this four times from * ; make 1, 2 plain ; repeat from beginning, ending with 2 plain for edge.

Second row.—Two purl, 11 plain, 2 purl ; repeat.

Third row.—Take 2 together, 11 plain, take 2 together ; repeat.

Fourth row.—Purl 2 together, purl 9, purl 2 together ; repeat.

Fifth row.—Take 2 together, 7 plain, take 2 together.
Begin from the first row.

BABY'S KNITTED SOCK.

Materials for one pair : One ounce of single Berlin wool, one yard of narrow pink or blue ribbon, two fine steel needles.

This sock fits well and is easy to make. It is knitted upon two needles backward and forward. Cast on twenty-two stitches and knit twenty-two rows, but increase once at the end of every other row on the right side of the work so that there are thirty-three stitches in the twenty-second row. Now cast off twenty-eight stitches and knit twelve rows, increasing one stitch at the end of every other row ; now twelve more rows, decreasing one stitch at the end of every other row ; this



BABY'S KNITTED SOCK.

forms the toe. Cast on twenty-eight stitches on the same needle, and knit twenty-two rows, decreasing one stitch at the end of every other row, and cast off. Pick up the sixty-eight stitches on the upper part of shoe, and knit twenty rows, alternately two plain and two purl rows, decreasing one stitch on each side of the twelve stitches in every other row, which forms the toe and front of sock. Knit fourteen rows of two plain, two purl stitches alternately, then three open rows with one plain row between, three times over. The open rows are worked as follows : *, purl

2 together, purl 1, make 1, repeat from *, three plain rows, one open row, one plain row, and cast off. The sock is sewed together down the back of leg, centre of sole, and the point joined like a gusset to form the toe.

DOUBLE HEEL—OLD'S LADY'S RECIPE.

In setting the heel, slip the first stitch, knit the second, and proceed in the manner throughout the row. Between every fifth and sixth stitch make a stitch. This is necessary to keep the width of the heel even, as otherwise it will draw in. Seam or purl back, and proceed as before, taking care to always slip the same stitch in each row. The result will be a very durable heel.

A STOCKING IN RHYME.

To knit a stocking, needles four,
Cast on three needles and no more;
Each needle stitches eight and twenty,
Then one for seam stitch will be plenty.
For twenty rounds your stitch must be
Two plain, to purl alternately,
Except the seam stitch which you do
Once purl, once plain, the whole way through.
A finger plain you next must knit,
Ere you begin to narrow it;
But if you like the stocking long,
Two fingers' length will not be wrong.
And then the narrowings to make,
Two stitches you together take
Each side the seam; then eight rounds plain,
Before you narrow it again.
Ten narrowings you'll surely find
Will shape the stocking to your mind;
Then twenty rounds knit plain must be,
And stitches sixty-five you'll see.
These just in half you must divide,
With thirty-two on either side;
But on one needle there must be
Seam stitch in middle, thirty-three.
One half on needles two you place,
And leave alone a little space;
The other with the seam in middle,
To manage right is now my riddle.
Backward and forward you must knit,
And always purl the backward bit;
But seam stitch, purl and plain you know,
And slip the first stitch every row.
When thirty rows you thus have done,
Each side the seam knit two in one
Each third row, until sure you feel
That forty rows are in your heel.
You then begin the heel to close;
For this, choose one of the plain rows;
Knit plain to seam, then two in one,
One plain stitch more must still be done.
Then turn your work, purl as before
The seam stitch—two in one, one more;
Then turn again, knit till you see
Where first you turned, a gap will be.
Across it knit together two,
And don't forget one plain to do;
Then turn again, purl as before,
And sew till there's a gap no more.

The seam stitch you no longer mind,
 That, with the heel, is left behind.
 When all the heel is quite closed in,
 To knit a plain row you begin,
 And at the end you turn no more,
 But round and round knit as before.
 For this, on a side needle take
 The loops the first slip-stitches make;
 With your heel needle—knit them plain,
 To meet the old front half again.
 This on one needle knit should be,
 And then you'll have a needle free
 To take up loops the other side,
 And knit round plain, and to divide
 The back parts evenly in two;
 Off the heel needle some are due;
 Be careful that you count the same.
 On each back needle, knit round plain;
 But as the foot is much too wide,
 Take two together at each side,
 On the back needle where they meet
 The front to make a seam quite neat.
 Each time between knit one plain round,
 Till stitches sixty-four are found;
 And the front needle does not lack
 As many as on both the back.
 You next knit fifty-six rounds plain,
 But do not narrow it again;
 'Twill then be long enough, and so
 Begin to narrow for the toe.
 Your long front row knit plainly through,
 But at its end knit stitches two
 Together, and together catch
 Two first in the next row to match;
 Then to the other side knit plain
 Half round, and do the same again;
 That is, two last together catch,
 Two first in the front row to match.
 At first knit four plain rounds between,
 Then two, then one, until 'tis seen
 You've knit enough to close the toe;
 And then decrease in every row,
 Until to stitches eight you're brought,
 Then break the thread off—not too short—
 And as these stitches eight you do,
 Each time your end of thread pull through;
 Then draw up all to close it tight,
 And with a darning needle bright,
 Your end of thread securely run,
 And then, hurrah! the stocking's done!

CROCHET WORK.

Round shawl crocheting.—A chain of ten stitches, * unite (at the end of last treble work a single on the fourth chain).

First round.—Four chain for a treble, two treble, one chain, three treble from * eight times, on chain, one single on the fourth chain at the commencement.

Second round.—Four chain, one double crochet over the next chain of last round, three treble, two chain, three treble over the following chain; repeat from * at the end of last treble work a single on the fourth chain.

Third round.—In this round you increase *, one double crochet, over the next, double crochet over every three chain of last round, work three treble, two chain, three treble, two chain, three treble; repeat from *.

Fourth round.—*, One double crochet on the next double crochet, over the next two chain work three treble, two chain, three treble, a double crochet on the second of the next three chain, three treble, two chain, three treble on the next two chain; repeat from *.

Fifth round.—An increase round, a set of trebles and chain over the first two chain of last round, a double crochet on the second of the last of the three trebles, a set of trebles over the *next* double crochet, a double crochet on the second of the next three trebles, a set of trebles over the next set of three trebles, one double crochet on the next double crochet; repeat from the beginning of the round. In this round you will see you have three sets of trebles over the one set of the second round. Work six rounds like the second round.

Twelfth round.—*, A set of trebles over each of the next three sets of two chain, after the last a double crochet on the second treble, a set of trebles divided by two chain over the next double crochet, a double crochet on the next second treble; repeat from *.

Thirteenth round.—One set of trebles on each of the next three sets, on the extra one of the last round work two treble, one chain, two treble, one chain, two treble; repeat the round.

Fourteenth round.—One set of trebles on each of the next three sets, on the increased set work over each of the one chain a set of trebles, a double crochet on the next double crochet; repeat the whole round.

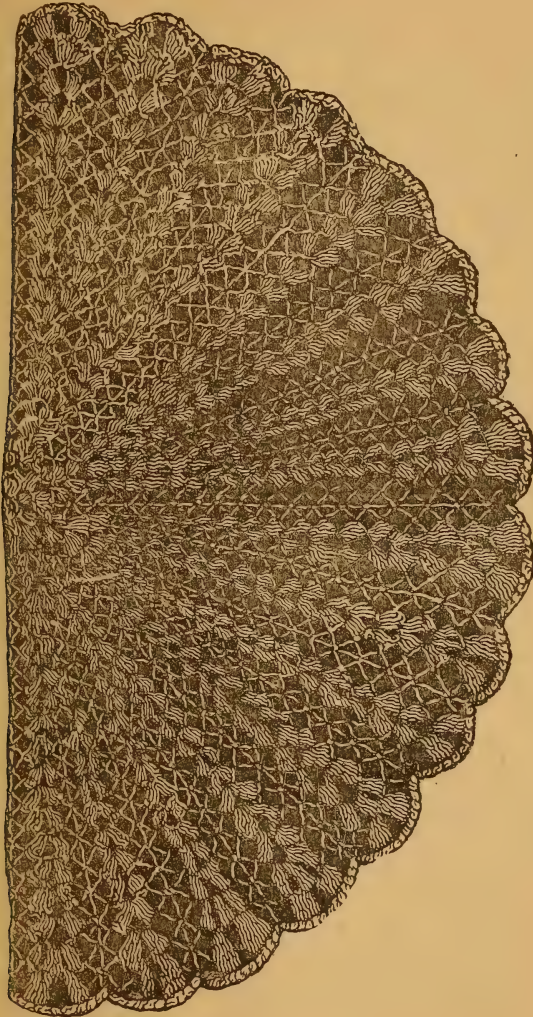
Sixteenth round.—A set of trebles on each of the next three sets, on the following, the first of the increased ones, a set of trebles, a double crochet on the second treble, a set of trebles on the thread between the two sets, a double crochet on the second of the next set of trebles, a set of trebles over the chain between the last of these sets of trebles.

Seventeenth round.—Like the second round.

Eighteenth round.—*, Increase by working a set on the double crochet between the first two sets of trebles, and between the second and

third sets, one set on each of the next five sets; repeat from *; nine rounds like the second round.

Twenty-eighth round.—*, Five sets of trebles, increase between the next two sets, three sets, increase between the next two sets; repeat from *; ten rounds like the second round.



ROUND SHAWL.

Thirty-ninth round.—Four sets, increase, *, one set, increase, one set, increase; repeat from *; ten more rounds like the second round.

Fiftieth round.—Two sets of trebles, *, on the next set work three treble, two chain, three treble, two chain, three treble, six sets of trebles; repeat from *.

Fifty-first round.—Two sets of trebles, *, over the next chain work a set, work a double crochet on the second of the next three chain, a set of trebles over the next chain, six sets of trebles; repeat from *.

Fifty-second round.—Three sets of trebles, *, a set upon the double crochet between the last and next set. This should be *between* the second increased set in the fiftieth round, a set on each of the eight sets; repeat from *; seven rounds like the second round.

Sixtieth round.—Seven sets of trebles, *, increase on the next by working three treble, one chain, three treble, one chain, three treble, fifteen sets; repeat from *. You will require an increase quite at the end of the round.

Sixty-first round.—Work two sets of trebles on each of the increased ones, a double crochet on the second treble between.

Sixty-second round.—Three sets of trebles on the two increased ones of last round, working as you did in the forty-second round; twelve rounds like the second.

Seventy-fifth round.—Three sets of trebles, increase on the next, *, ten sets of trebles, increase on the next, repeat from *.

Seventy-sixth round.—Work two sets of trebles on the increased set of last round, with a double crochet on the second treble between them, one set on each of the others.

Seventy-seventh round.—Three sets of trebles on the increased set of last round, working as you did in the fifty-second round, eight rounds plain, which completes the shawl.

We have said nothing about the articles that can be of use in the dining-room for the table. It paves the way for a great "flow of soul" to have things on the table beautiful enough to be admired.

A long scarf, or sash of linen or scrim, with flowers or fruit outlined on it; this make a table dressy to lay this through the table lengthways; the ends can be trimmed with a linen lace, or better, with a linen fringe.

A *tray-cloth* before the dispenser of tea, $\frac{3}{4}$ yard of Russia crash, is serviceable and pretty; most any design is appropriate, from a Japanese pagoda to an American teacup; the designs can be put on straight or diagonally at the corners; red working cotton and black silk wash and wear the best.

Doyleys for bread trays, small squares of linen fringed, a few threads pulled and hem-stitching.

Cake doyley is prettier round, of fine linen, with dainty open-work border crocheted in fine thread; particularly pretty to use for fancy cakes and wafers.

Finger-bowl doyleys can be simple or elaborate; Kate Greenaway

designs are not so new as pretty; small flowers, with a background of crackle work, a flower or two in the finger-bowls, adds to the "tout ensemble."

Table mats are handsome made of white cotton Java canvas. One yard of canvas will make six; plan the sizes you wish and overcast edges; begin eighteen threads from the edge in the corner, making a row of cross-stitch as a corner beginning; pull two threads right above the cross-stitch; leave a square of eight stitches or sixteen threads; this has to be done carefully, not to pull the threads too far; these squares go all around the mat; edged either side by the row of cross-stitch; buttonhole the outer edge in two stitches; between the cross-stitch and buttonholing is a twisted stitch; put needle in at corner of cross-stitch; bring through at opposite corner; on the draw back put needle around cord and back, skipping a stitch each time; inside at the same distance is another row of cross-stitch and same twisted stitch between; in the drawn squares, from the centre take a stitch to the outside of the square every two stitches; this makes a kind of star; crochet small scallop on the edge.

Napkins.—If you wish your napkins marked with an initial send to most any fancy store for "Briggs' patterns." Directions come with these, and can be used by anyone. These can be etched or embroidered. These letters also are pretty for marking handkerchiefs.

Sash for side board.—If linen or Russia crash, etching in blue or red cotton or washed silks, or drawn work, of which we have given a few samples. The sash should hang over the ends sufficiently to show work. Drawn work, if at all elaborate, should be done on frame or hoops.

Patterns for doyleys, tray cloths, table scarfs, buffet covers, aprons and all kinds of things, can be found in the *Harper's Bazar*, *Art Amateur*, *Art Interchange*, and a great many other papers, outline designs particularly, and those are most effective. Anyone can trace these patterns on tissue paper. Place the paper on the linen where you wish it to be; slip the impression paper (you can find it at any stationer's), between the traced pattern and the material; mark over your pattern with blunt pencil, the tracing will remain on your material. I hope these will be aids to all the store of knowledge of the inventive female brain, so that you will say, "Happy thought."

STITCHES FOR LINEN AND COTTON FABRICS.

The prettiest work for wash materials is the drawn work for buffet covers, tray cloths, towels, bureau scarfs, etc.

We assume that the reader has gone satisfactorily through the sewing-school routine, and is fitted to teach one younger, or more ignorant

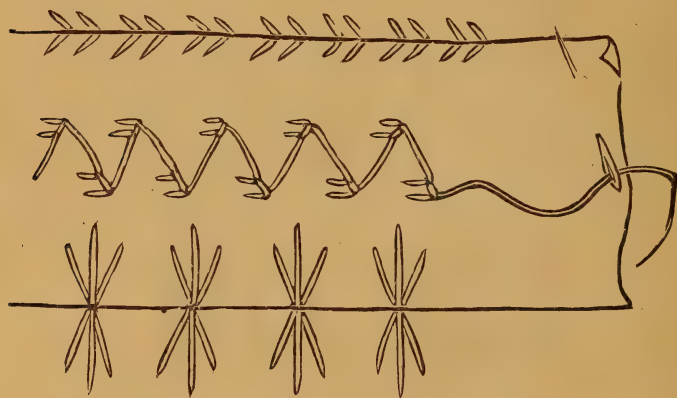


than herself, the familiar back-stitch, lock-stitch, overcasting, hem, fell, gather and button-hole—necessary knowledge for even an unambitious seamstress. With this important foundation one comes to the higher use of the needle, and is surprised to find with the advance into the beauty and intricacy of decorative work, the varied and artistic use to which the homely stitches may be applied. A dainty scallop in button-hole work relieves the Puritanic simplicity of a kerchief; the collar and cuffs of a flannel negligé, or dressing-sacque, may take the same delicate finish by using embroidery silk or crewel, and experience shows that a button-hole scallop is the most enduring edge that can be put upon the frill or plain hem of a white skirt.

The *hem-stitch* comes next in order to the button-hole. Simple as this is, we have found among many young women no knowledge of how to make it. Take a piece of linen in which the threads draw easily. Coarse crash, or any loosely-woven fabric, like batiste, is good. Fold and baste a hem across the end. Draw above the edge of the fold from four to six threads, according to the quality of the material. With a suitable needle and a finer number of cotton than would be used for sewing the same stuff, take four threads over the needle, inserting it from beneath; draw these lightly with the cotton so as to separate them, pass the needle around them again and catch it into the edge of the fold; proceed to the next four threads, secure them to the fold, and proceed in the same manner, making clusters of four until the whole is finished. The number of threads in a cluster must be determined by the quality of the material; the finer this is, the greater number of threads can be taken, and the reverse with the coarser. This stitch may be used without making a hem, by simply catching the thread into the body of the cloth, and often where the mesh is very loose and open, a large needle is used without drawing threads; the effect will be a hem-stitch just the same. The hems of pillow-cases, sheets, children's bibs, silk handkerchiefs, white merino mufflers are nicer made with a hem-stitch. It is also useful to secure the fringe of lunch napkins, doyleys and towels, and gives a more finished look than the simple overcasting. It is much used in drawn work. Several wide rows hem-stitched on both sides, with a fringe on each end and contrasting shades of ribbon passed through the drawn spaces, convert a piece of crash into a pretty and serviceable chair-back, table or bureau scarf. To be laundered it is only necessary to remove the ribbon.

The *herring-bone*, or, as some call it, the cat-stitch, is used, primarily, to open the seams of flannel garments; with a silk thread, to ornament the upper edge of a plain hem. Elaborated into the brier-stitch, which has two or three button-hole catches of medium length on alternate sides of a long diagonal connecting stitch, it makes a nice little vine work with which to flatten a tuck, or to ornament the bias strips that

finish the join of a yoke to the body of a garment, as in the Mother Hubbard wrappers and dresses for children. It is much used by French needle-women, who, with the white working cotton, put it along the front hems of night-dresses; also as a heading for the embroidery on collars or cuffs, or around the neck, sleeve and front hem of corset covers. On white dresses the brier-stitch looks well done with colored working cotton, while with the pink, blue, bluff and red gingham the white cotton makes quite a show. One word in passing about the French working cottons. They may be procured in almost every shade from Turkey-red to the most delicate strawberry, inclusive of blue, old-gold, etc. The reds and blues are the safer; though all are sold as fast



CROW'S-FOOT AND BRIER-STITCH.

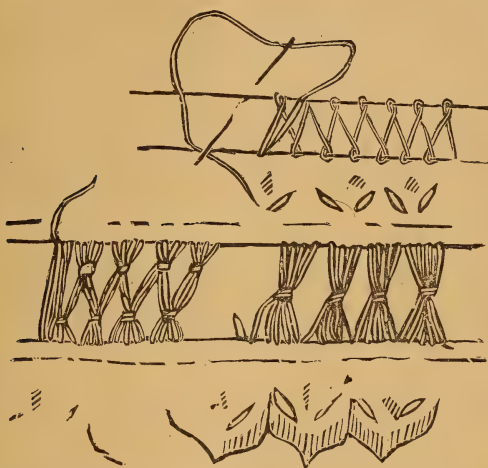
colors, it must be admitted that it is only the red that persistently holds its strength after repeated visits to the laundry. In the white working cotton, No. 24 is very fine; the cotton is coarser as the numbers *decrease*. With the colored cotton it is the same.

A nice little stitch akin to the brier is the *crow's-foot*. From a point make a long, straight stitch, bring the needle back beneath, and insert upward at the same point, and take a shorter separate stitch to the right, then one to the left. This cluster of three may be extended to five, and again duplicated in the opposite direction, with a stitch across the centre as a join. The endless variety of stitches used in the well-named crazy work, so popular just now, are mostly elaborated from the brier-stitch and crow's-foot. In crewel or silk, they are useful to fasten and ornament strips of velvet, plush, ribbon, or any appliqué designs. Small books containing a bewildering variety of crazy-stitches can be bought at a shop where fancy work is prepared, for a trifling sum.

THREAD STITCHES.

There are few women, we fancy, who have not faced with dismay more than once the sight of dainty and carefully made underwear, hardly six months old, in which, as a sorely tried young friend pathetically expresses it, "the link between soul and body is surely and slowly parting" with the wear of the lace insertion, or delicate beading that unites the muslin or cambric embroidery. The last threads are severed by the ruthless iron, and the garment comes from the laundry a wreck.

In lieu of the Smyrna, Valenciennes, and other lace insertings in underwear intended for constant use, we commend the *thread-stitches*, any of which will outlast two sets of lace work.



HERRING-BONE—FODDER-STITCH—TWO-TIE.

Put a very narrow hem on each side of the embroidered insertion or strips of tucking to be joined. On a length of paper doubled—ordinary brown wrapping-paper is good, as not too stiff, provided it is fresh and smooth—baste the pieces of embroidery wrong side uppermost about a quarter of an inch apart, with short stitches and quite close to the edge, so that the strips shall be firm on the paper. Use needle suitable to the fabric and a double thread; No. 50 will do for general work. Insert the needle at the left end of the lower strip. Hold the work tightly over the fore-finger, and catch the needle from side to side with a short button-hole-stitch. This gives a twist to the thread and makes a strong herring-bone.

The *fodder-stitch* is of Southern origin, as are most of these thread-stitches. It takes its name from the similarity in form to the bundles of fodder, or dried corn blades that are tied about and used as hay. The space between the strips is wider for this stitch, say half an inch, and a single thread is used. Catch the thread very near together from side to side four times. This will give you eight threads in all. From the upper or nearest side to you, carry the needle to the centre of the threads and with a double button-hole-stitch drawn tightly, fasten them together. Carry the needle to the lower side of the work and make four threads more, and again secure them in the centre. Try to keep the stitches straight and an even distance apart, and secure just in the centre each time, so that the clusters shall not look straggling.

The *two-tie-stitch* begins with the needle inserted on the bottom or further side from you. Make two threads from side to side, secure with double button-hole one-third from upper side; pass the needle to lower side, make two plain threads from side to side, secure one-third from bottom or lower side; pass needle through at the top, make two plain threads, secure near top, and so on. This makes a kind of double cluster with herring-bone effect between.



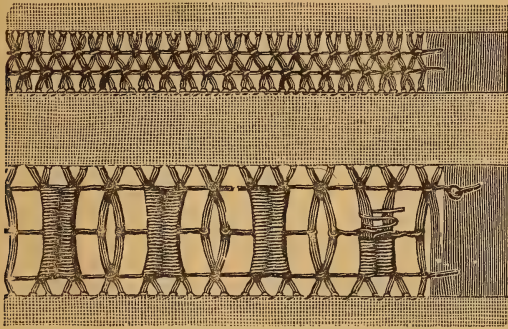
For the *three-tie-stitch* insert the needle at the lower edge, make two stitches across, fasten as in two-tie a third from upper, then a third from lower edge; insert needle again from lower edge, make two long stitches across, secure with double button-hole in the centre; carry needle again to the bottom, make two long stitches, secure these with *unsecured upper*

half of preceding cluster a third from top, then a third from bottom; make two more long stitches from side to side, secure in centre, with centre of last cluster; proceed in this way, alternating a centre fastening and double fastening. It forms a diamond centre and a cluster on each side.

These stitches are really invaluable for children's wash-dresses, the yokes of night-dresses, bottoms of drawers, etc. We have seen little pieces of Hamburg work joined with the bits of tucking cut from the arm-hole and neck of garments, in three cornered cuff and collar points, with the most surprising nicety and economy. With a little patience and practice one can secure very nearly a lace-work effect, and the clustered threads give great strength and endurance.

DRAWN WORK.

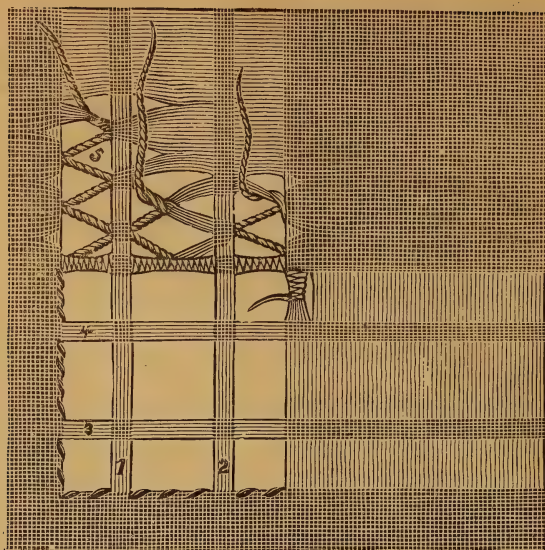
We need again for our sampler a material in which the threads draw easily. Let us take a piece of coarse crash, say one yard and three-quarters long, and of width suitable for a buffet or bureau scarf. Leave at each end nine inches for a fringe, the threads of which are not drawn or knotted until after the strip is ornamented. This space can be marked either with a bit of colored cotton or by drawing a couple of threads. Again, above the fringe mark, leave a plain space an inch and a half. Draw threads for two inches. Be careful never to cut the selvedge of the strip, but with a pair of sharp pointed scissors clip the cross threads, just inside, leaving a firm outer edge. Button-hole with the linen thread this clipped place on each side of the strip. When the cross threads are drawn, with a strong linen thread work as follows :



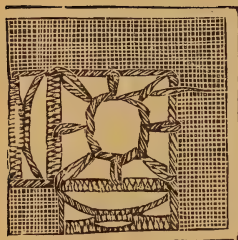
DRAWN-WORK BORDER.

Fasten the thread to the selvedge, count eight threads, pass the point of needle upwards between 8th and 9th threads, then back between 5th and 4th, keeping first four threads on the needle, and crossing them over second four by drawing the linen thread from right to left. Take up next eight threads and proceed in same way. This is called, usually, *matrimony-stitch*; the association we fail to see. It is the simplest of drawn-work-stitches, but very showy and capable of an infinite variety of combinations. Instead of clusters of matrimony-stitch, the drawn space may be worked as in illustration.

For the narrow pattern, hem-stitch the edges of the drawn space, making bunches of four threads. With a linen thread knot two bunches together with button-hole stitch as in the *two-tie* work, a third from either edge. In the second row, knot alternate bunches, so as to form a chequer-work. The thread is carried from bunch to bunch. This pattern may be worked any width, always taking care to alternate the clusters that are secured by the button-hole-stitch.

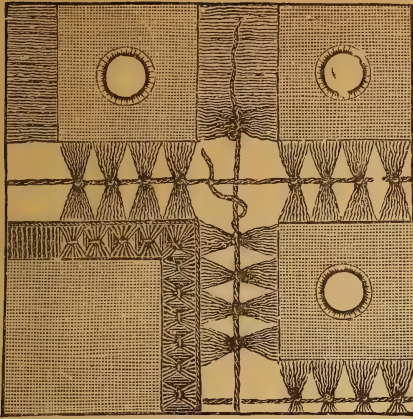


CORNER-PIECE IN DETAIL.



WHEEL FOR CORNER.

For the wider pattern, hem-stitch both edges, and knot into bunches of two at each side as before. For the center part, fasten thread to button-hole near left edge, pass the needle in and out from right to left under two clusters as shown in the design, keeping the darning even and well pressed together. When the center of the drawn space is reached, pass thread through single cluster of four to the left; back to darned cluster by passing the needle twice around connected thread. Pass needle to single cluster of four to right, back to main cluster as before by the double twist around the connecting thread. Finish last half of darned cluster same as first; fasten, and cut the linen working thread, as each of these clusters in darning-stitch is done separately. The study of the illustrations, when once the idea is caught, is plainer than written directions. The number of threads taken up depends upon the mesh of the fabric. In this illustration a firm border is left, by carefully clipping the threads at a distance from the edge instead of drawing them entirely through.

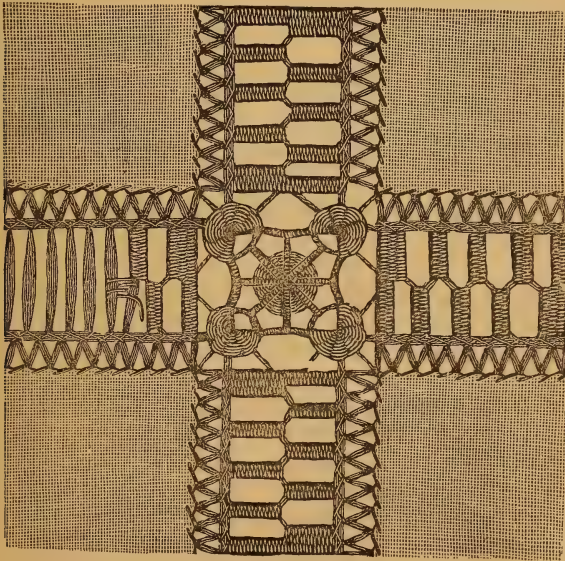


BORDER FOR TABLE COVER.

The corner may be worked in darning-stitch; the open center filled with a wheel in the rope-stitch. This is made by catching the thread in loose loops around the sides of the square, beginning at a corner, and then overcasting, until a firm cord is secured both in the loops and in the center wheel. This design is a good one for a linen table cover, but would be particularly beautiful for a sofa cushion, done with colored silk in one shade, or with harmonizing

colors on linen, batiste, or bolting cloth, lined with silk to match the embroidery. The center square might contain the monogram, or a design in embroidery, the stitches for which we are to reach later.

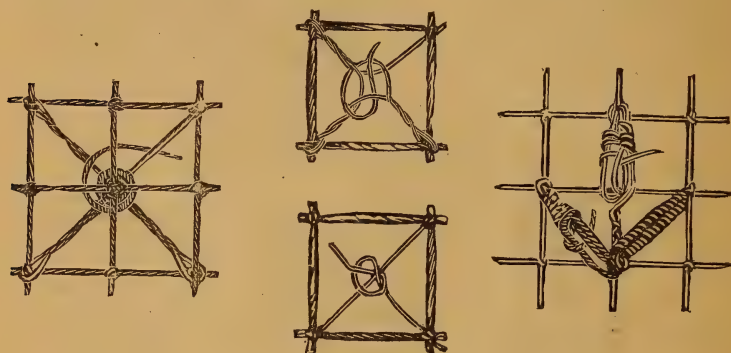
In the design with the open circles, run a thread of working cotton around them, cut the center across, trim off angles, and with needle



DRAWN-WORK BORDER, WITH CORNER.

turn the edges under and work with cord-stitch. Use French working cotton.

We return now to our linen sampler. Having left a suitable length for fringe and a plain space above this of three inches, draw half an inch, leave same distance plain, and continue until you have four drawn rows and three solid ones. Now, at the upper side of the drawn-work band, cut threads half inch cross-wise, leave half an inch, cut threads again, and so on across the strip. Do not cut the threads at the lower side, but draw them carefully out, and let them turn down to form a fringe over the plain space above the end fringe; both are to be taken care of later. The drawn spaces will make a chequer-board of alternate squares, solid, thread and open. Button-hole edges cut. With a strong linen thread work matrimony-stitching through threads each way, being careful to make a good, firm knot with the cross thread in the open squares. This is a particularly showy design. A large mull fichu, with this design worked above a hem-stitched border with fine cotton and very small squares, converts a plain kerchief into a gossamer web. Add to it a lace frill, and it becomes a thing of value.



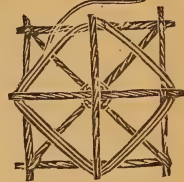
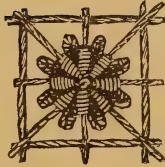
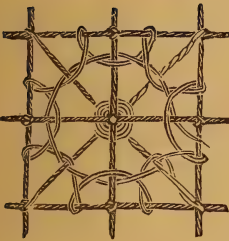
SIMPLE WHEELS.

Another idea for the solid and open squares is this: Secure thread to selvedge and fasten one cluster of threads in fodder-stitch on each side of open square. It will be necessary to catch the thread into the solid squares at the corners. There will be four connecting threads across the open squares. Make four more, going diagonally, and form a wheel in the center of darned work.

Beautiful effects are made by drawn work on gauze, pongee, batiste, or any diaphanous material, by using a silk working thread of different shades. The dead blues and reds with artistic Rembrandt shades, between squares of drawn work, rival the Turkish and Cretan scarfs in richness.

Each skein of silk should be left for ten minutes in boiling water to strengthen the color. Put the skeins in separate vessels so the colors shall not run into each other.

Pillow shams—we hate the word, and substitute for it top-covers—are very pretty with a hem, say an inch and a half hem-stitched; six threads drawn and hem-stitched both sides; five small tucks; eight threads drawn and worked in matrimony-stitch; again five tucks and six drawn threads with double hem-stitch. Through the hem-stitched places pass very narrow pink or blue ribbon, tying in numberless loops at the four corners. The square in the centre may contain the monogram.



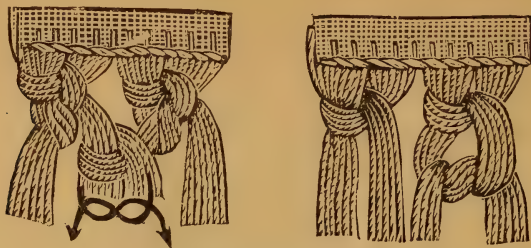
FANCY DESIGNS FOR WHEEL OR CORNER.

Pin-cushion covers, and covers for toilet boxes, may be made in squares of drawn work, done with amber, or old-gold silk, the edges finished with a hem-stitched fringe.

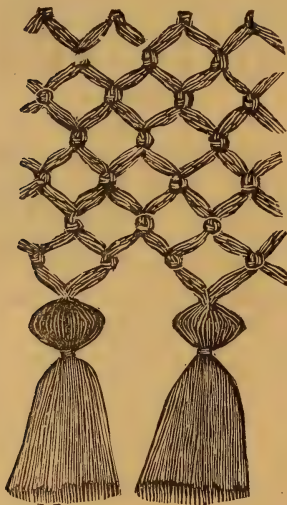
Doyleys have a border of drawn-work above, and separated a little from the fringe. Be careful not to draw too many threads. This must be determined by the warp and woof of the fabric, as in some gauze-like materials it is not necessary for a narrow pattern to draw threads at all.

Diagonal corners of drawn work may be made by cutting the threads carefully on the slant. These are effective on a pin-cushion cover. In cambric covers for tiny pillows intended for a baby's carriage, little

squares of drawn work at intervals are introduced. In doing these, great nicety is needed in cutting the threads; small and sharp scissors are a necessity.



SUGGESTION FOR FRINGE.

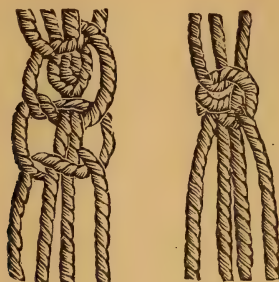


NET FRINGE AND TASSEL.

Worked with coarse linen thread on good stout linen, drawn-work buffet covers are very handsome and enduring. A deep border of drawn work may be so threaded over with bits of embroidery, brier-stitch, crow's-foot, wheel-stitch and drawing that it is as substantial as the heaviest guipure lace. It is not necessary to have a continuous band. By cutting the threads, little open squares may be put in the very centre of a cushion or pillow cover, leaving a plain border around.

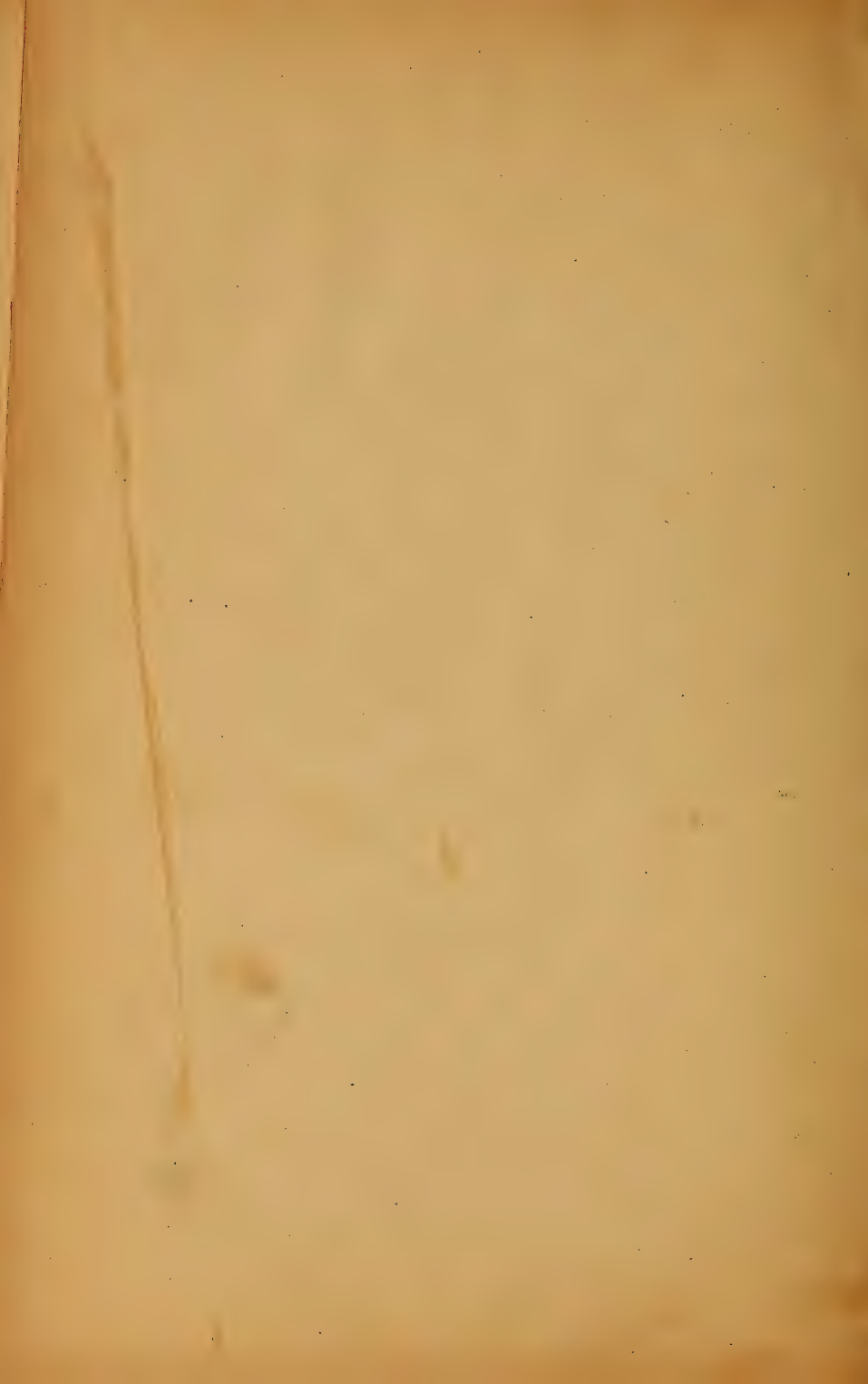
When the chair-back or buffet cover is entirely finished, draw the threads for the fringe. Do not cut the selvedge, but cut along the inside of it the proper depth. Then draw the threads. Secure the edge

by a hem-stitch, and proceed to tie the fringe. Take double clusters of two or three bunches, twist in opposite directions, and then twist around each other as in a double cord, tie a knot just above the end which is left fluffy. This makes the effect of bullion fringe. It will be necessary to pin the strip to something firm while tying the fringe. Sometimes it is left plain and extra bunches of linen thread, crewel, or



SIMPLE FRINGE.

silk to accord with the embroidery, are added. The thread or crewel is run through the edge double, and tied so as to be secure. If put in at regular intervals, tie it with the foundation threads, so as to form part of the main fringe. The net-work and design of a silk fringe on grandmother's shawl, or an old-time dress of state, gives a good idea. The China crepe shawls furnish wonderfully good studies also.



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